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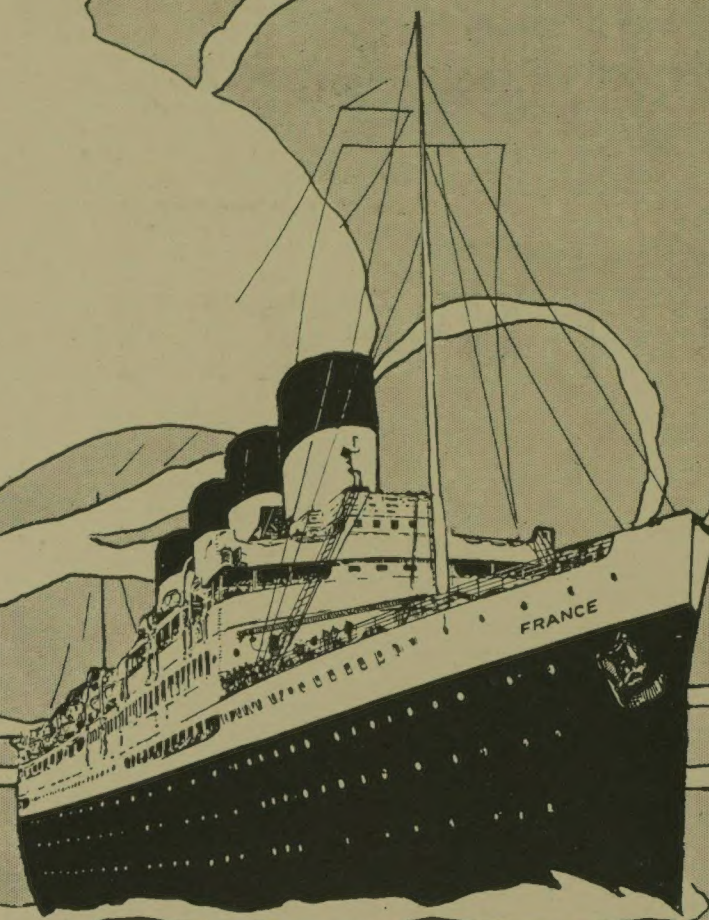
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# TORQUAY

ENGLAND'S RIVIERA.

Now is the time to enjoy a really happy holiday at this entrancing resort of South Devon, where the days are sunny and long.

THERE IS NO BETTER RESORT ANYWHERE THAN TORQUAY. EVERY FACILITY FOR OUT-DOOR SPORTS AND RECREATION AMID BEAUTIFUL SURROUNDINGS.

Apart from its own delightful attractions and scenery, TORQUAY is an admirable centre for the famous BEAUTY SPOTS of DEVON.

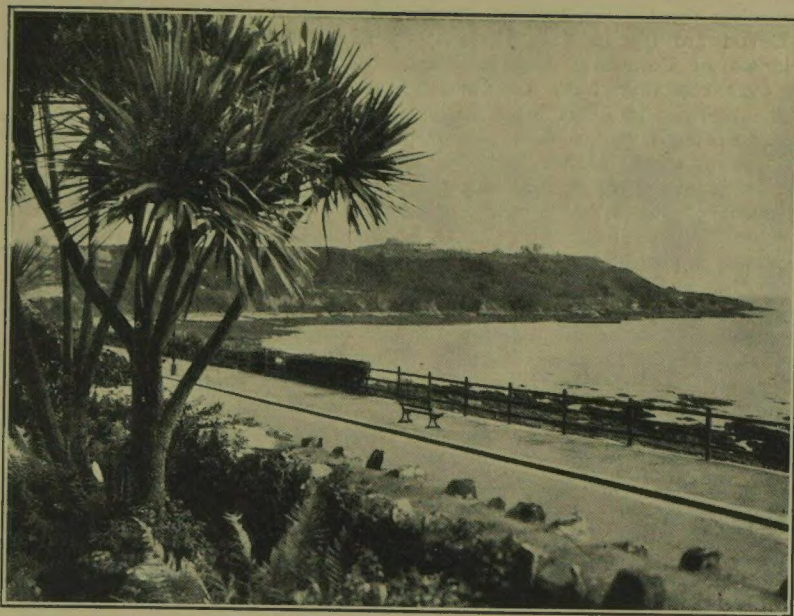
Official Guide (120 pages) free on application to  
J. M. Scott, Dept. I.L.N., Medical Baths, Torquay.

Travel from London (Paddington Station) by the Torbay Express, leaving at 12.0 noon each week-day. 200 miles in 215 minutes. All information respecting Train Services, Fares, etc., obtainable at Railway Stations, Offices and Agencies.



# The Call of the West Country.

BY MAXWELL FRASER.



A RESORT WHICH CLAIMS A CLIMATE AS WARM AS THAT OF MADEIRA—EVEN IN WINTER: FALMOUTH—A VIEW FROM THE SEA FRONT.

Falmouth, sheltered in the wide arms of the glorious estuary of the Fal, is a place to linger in for weeks and months. Its interests are inexhaustible: and the soft musical names of the villages on the shores of the river and in the fairyland of the charmingly-named "Roseland" Peninsula call irresistibly to all lovers of the picturesque.

*Olivia*: There lies your way, due west.

*Viola*: Then westward-ho!

—*Twelfth Night*.

THOUGH nothing could have been further from Shakespeare's mind, he summed up the counsel of perfection for modern holiday-makers in these words. The very phrase "Westward-ho!" has a ring of adventure about it—a suggestion of youth and jollity, of olden days and stirring deeds which is part of the fabric of the West Country's charm—a charm which is attuned to the needs of all holiday-makers.

Perhaps the secret of the West Country's popularity as a holiday playground is the variety of interest and beauty to be found there. The conviction that "variety is the spice of life" is strong in modern times. The cleverest doctors maintain that a change of occupation is as good as a rest—how much more beneficial, therefore, must a holiday be which affords a complete change of scenery and interests. The West Country affords this variety with a lavishness which cannot be matched in the British Isles, for the three counties of Somerset, Devon, and Cornwall vary almost as widely as differing nations might do.

Somerset could justly claim to be the Cinderella of the West Country, for, like the heroine of the fairy tale, though enchantingly lovely, she is inexplicably neglected in comparison with her sister counties of Devon and Cornwall. The greatest traditions of the English race are enshrined in Somerset. Glastonbury saw the dawn of Christianity in Britain when the first missionaries built a tiny, wattle-roofed church on the site now marked by the exquisite ruins of Glastonbury, and both in the neighbouring Vale of Avalon and at Cadbury Camp, believed to be the original Camelot, the memory is cherished of the chivalrous Knights of the Round Table, whose King and founder was buried with fair Guinevere under the High Altar of Glastonbury Abbey.

The towns of Somerset not only differ from those in other parts of England, but have such a strong individuality that they differ widely from each other, and have a correspondingly varied appeal for visitors, whilst old customs and traditions have been so lovingly preserved that many sports and legends which have long been forgotten in other parts of England are kept up, giving equal pleasure to the antiquarian and the lover of the unusual. It is a county so rich in antiquities, literary and historical associations, and beautiful scenery that every town and village can be made a centre for an almost endless variety of tours. The scenery varies from the breezy uplands of Exmoor—the background for R. D. Blackmore's famous novel, "Lorna Doone"—to the almost Dutch landscape of Sedgemoor; from the friendly beauty of the Quantocks to the mysterious, lonely Mendip Range; and from the

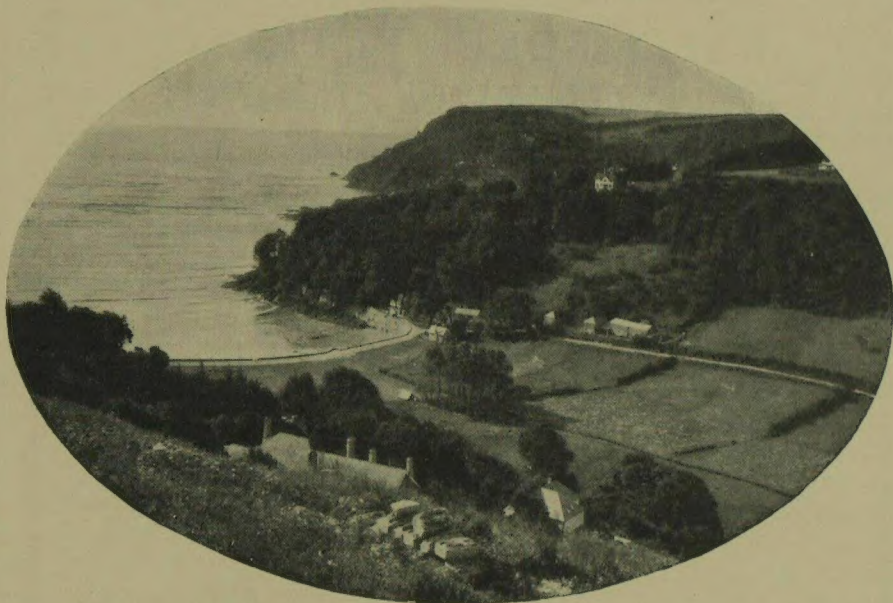
super-Mare, an entirely modern town, which is the largest and most popular seaside resort between Liverpool and Land's End, are sufficient proof that Somerset knows how to adopt the best in modern life without allowing it to disturb the prevailing peace.

Devon is no "ugly sister" to the Cinderella attributes of Somerset, but differs entirely in its claims on the affection of its visitors. It has a vivid, colourful beauty which has won for it a unique place in the affections of the whole world. It is the county which every foreigner is urged to visit to see the concentrated essence of England's charm; the county which is the epitome of all that Englishmen in distant lands long to see again; and the scene of some of the most stirring events in English history, for the majority of those old sea kings who contributed to the glory of the Elizabethan era were

flower-decked Vale of Taunton Deane to the curiously attractive barrenness of Burrington Combe and the impressive Cheddar Gorge; whilst for those who wish to study the manor-houses of England, Somerset has an almost bewildering number and variety to offer. Its historical associations range from the semi-legendary tale of King Alfred burning the cakes at Athelney to the grim reality of the tragic Battle of Sedgemoor. This great plain was the scene of the last battle on English soil, brilliantly described in Conan Doyle's novel of that period, "Micah Clarke."

Somerset has its roots in the past; yet it does not despise the present. Bath, with its progressiveness, and Weston-

born and bred in Devon. Much of Devon's beauty is unique. Devon lanes are world-famous not merely for their charm, but because they are so different from other country roads. Fantastically narrow and tortuous, with high, flower-decked banks topped by hedges rising on either side, and age-old trees meeting overhead, they are the most fascinating lanes in the world, for they twist and turn so often and so wholly without reason that every corner holds out the promise of some high adventure—a promise which is often joyously fulfilled by the unforgettable picture made by picturesque thatched cottages with low eaves and a riot of roses and honeysuckle climbing to the very chimney-tops. This typically English beauty is blended with a vividness of colouring and luxuriance of vegetation usually only found on the shores of the Mediterranean, and contrasted with the great central plain of Dartmoor, which is as awe-inspiring in its wild grandeur as the coastline is friendly in its soft and languorous beauty. History and legend are not wanting to make up Devon's charm; every corner of the enchanting county, every tiny port and miniature hamlet, can boast a crowded history of interesting events; whilst Dartmoor is one vast store-house of legends, some weird and terrifying, others gay and pleasant.



BREEZY SLOPES HAUNTED BY THE MURMUR OF THE SEA: A VIEW OF BOLT HEAD, NEAR SALCOMBE, DEVON.

Salcombe, beloved of the yachtsman, haunt of the ardent holiday-maker with his 12-ft. dinghy, draws an unrelenting following of fishermen to the generous waters off Bolt Head, and of artists to its quaint little streets and stretches of inland water.

Cornwall differs completely from its sister counties, and in this case it is not merely a difference of scenery

and traditions, but of race. Cornwall is a land apart, for, whilst the people of all other English counties can trace their descent to a common ancestry, Cornishmen are descended from a race driven into that peninsula beyond the Tamar in the dawn of recorded history. Secure in their rock-bound fastness, they have clung tenaciously to their ancient traditions, and though for a quarter of a century Cornwall has been flooded with holiday-makers both summer and winter, the Cornishman still regards the rest of England as a foreign country. The term is justifiable, for what does any Englishman know of Cornish history and legend? Cornish saints and heroes, which are akin to those of Brittany in name and character, are practically unknown beyond the Tamar, and there is a world of fascination in delving into the lore of this race, which is far older and infinitely more interesting than many of those on the Continent with which Englishmen are familiar.

The long, slim Duchy of Cornwall is practically an island. No place in the whole county is more than sixteen miles from the sea and the great cliffs which guard almost every



AN "ENGLISH RIVIERA" RESORT WHICH BOASTS A NUMBER OF UP-TO-DATE HOTELS: TORQUAY HARBOUR, FROM VANE HILL.

Torquay is one of the loveliest and most lovable towns in England. Its beauty has a warmth and friendliness, a gaiety and an irresistible charm, which seem to welcome every visitor as a long-desired friend.



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UNSURPASSED FOR STIMULATING  
ATMOSPHERE.

WONDERFUL CLIFF SCENERY.

SEVERAL MILES OF FIRM, CLEAN SANDS.  
PARTICULARLY SUITABLE FOR CHILDREN.

Centre for daily excursions by motor coach to all parts  
of Cornwall from Land's End to Dartmoor and Clovelly.

NEWQUAY GOLF CLUB.

18-hole course, over 6,000 yards. *Finest in West of England.*

Open Meetings:—Easter Week and First Week in  
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Cheap terms from October 1st to June 20th.

SAFE SURF BATHING.

TENNIS, BOWLS, FISHING.

Beautiful moorland and valley walks.

*Newquay enjoys an equable temperature, differing very slightly from that of  
the Scilly Isles, besides being the driest district in the West. Fogs unknown.*

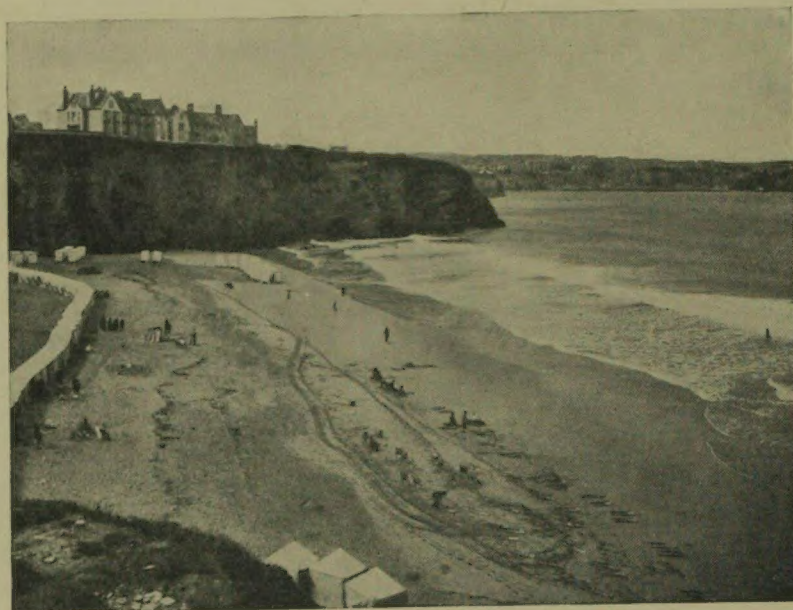
Apply to Town Clerk for Illustrated Guide (postage 1½d.),  
giving further details.

*Continued.]*

mile of the coast. The soft colouring of Somerset and the brilliant beauty of Devon are blended into the majesty of these granite cliffs and the vividness of Cornwall's luxuriant sub-tropical vegetation, which, with the ever-changing hues of Cornish seas, give to a coastline which would otherwise be uncompromisingly grim an air of brightness and gaiety.

It so often happens that the gateway to a well-known beauty-spot is through some particularly ugly product of commercial enterprise that it is a joy to reach Bath and find it in complete harmony with the spirit of the West Country. There is beauty and serenity in Bath, with a variety of interests against a background of history and tradition which are a perfect introduction to the age-old West. Bath is unique among the cities not merely of England, but of the world, as it shows to perfection two distinct civilisations, separated by nearly 2000 years, as a background for the life of to-day. Entirely rebuilt in the eighteenth century by two brilliant architects, a father and son working in complete agreement, Bath stands to-day as an untouched specimen of a stately Georgian town with the matchless remains of the Roman era lying 20 ft. below the splendid streets and fine houses.

This amazing town has more associations with famous men and women of the past than any other place in the British Isles with the single exception of London, and there is scarcely a house which has not



AN EXCEEDINGLY POPULAR RESORT SET AMID SCENES OF ROMANTIC NATURAL  
GRANDEUR: ONE OF THE MAGNIFICENT BEACHES AT NEWQUAY.

Although Newquay is an exceedingly popular resort, no attempt has been made to tame the magnificence of its setting with such a commonplace "development" as a Marine Parade. Its glorious sands and wonderful caves are reached by winding pathways and flights of steps from the cliff-tops, and the beauty-lover can find as much to satisfy him as the more materially-minded holiday-makers for whom bathing, golf, and tennis are the chief ingredients of "a real good time."

at some time or another sheltered one or more celebrated people. Its literary associations include such great names as Drayton, Spenser, Pepys, Dryden, Goldsmith, Smollett, Johnson, Sheridan, and Jane Austen; but apart from "Persuasion" and "Northanger Abbey," probably the book which has made Bath more widely known than any other is "The Pickwick Papers." Who has not laughed over "The Swarry" and Mr. Winkle's ludicrous predicament when shut out in his dressing-gown? Dickens is generally believed to have written at least part of "The Pickwick Papers" at the old White Hart Hotel; the site of which is now covered by the palatial Grand Pump Room Hotel, which, though so modern in its appointments, has a link with the days of Dickens in the view from its windows of the Pump Room and Abbey, which is the same as in his day. Bath is supremely fortunate in its ability to blend the old with the new. The extension of the Medical Baths is a good example of this when under civic direction. Though they rival the best in Europe in their spaciousness and the modernity of their equipment, the exterior fits into the old-world atmosphere of Bath without a single jarring note. The Corporation are loyally backed up in their endeavours by private enterprise, even such an up-to-date hotel as the Spa conforming admirably to the stately

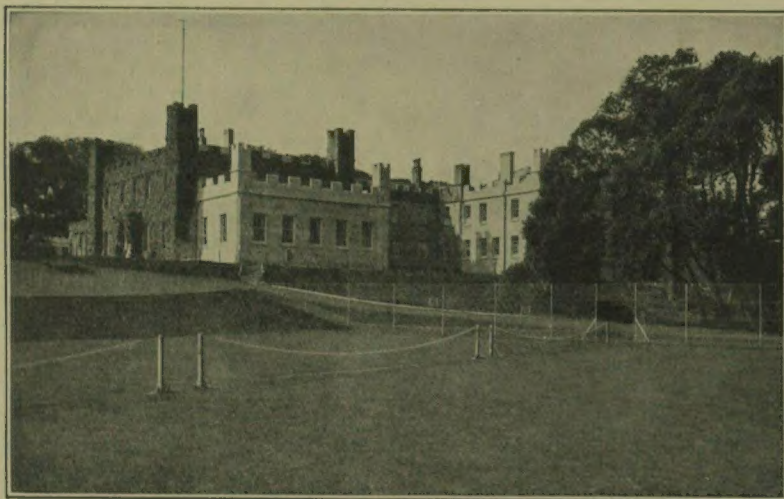
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ST. IVES

The  
Gem of the  
Cornish Riviera

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## TREGENNA CASTLE HOTEL

(Under the management of the Great Western Railway Co.)



This well-known castellated mansion is situated amidst forest trees overlooking St. Ives Bay, 350 feet above sea-level, in its own grounds of nearly 100 acres. Dairy produce from pedigree Guernsey herd on the Estate. The prospect from this elevation is charming, and the air bracing.

*The Climate in this part of Cornwall is very mild.*

**TERMS from 4½ to 5½ guineas Weekly to May 31st.**

LUXURIOUS LOUNGES, 9-hole approach and putting course in the grounds. Tennis (Hard and Grass Courts), Dancing, etc.

ELECTRIC LIGHT AND CENTRAL HEATING THROUGHOUT.

Tariff and all information from Hotel Manageress.

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## When You Visit "SMILING SOMERSET" Do Not Miss WOOKEY HOLE CAVE

(2 Miles from Wells)

SUBTERRANEAN RIVER AXE THE HOME OF THE WITCH  
THREE MAGNIFICENT CHAMBERS . BEAUTIFUL GROTTOS

WEEK DAYS  
10 to 8.

SUNDAYS  
10 to 6.

FREE  
CAR PARK



*In the Witch's Chamber, Wookey Hole Cave.*

LUNCHEON

AND

TEA ROOMS

IN

IDEAL

SETTING.



dignity of Bath. Built on wide terraces overlooking exceptionally lovely grounds, it is more suggestive of a splendid private mansion than a hotel. It is this happy knack of rejuvenation which is the secret of Bath's perennial success as a holiday resort, tourist centre, and spa. It is a lovable place where a constant round of amusements can be alternated with delightful excursions to such places of interest as Bradford-on-Avon, with its perfectly-preserved Saxon church and mediæval relics; Wells, with its glorious Cathedral; Cheddar, and Wookey Hole.

At Wookey Hole the earliest-known abode of prehistoric man is to be found in one of the caves. Bones belonging to animals which roamed the land 30,000 years ago have been discovered, and the whole story of the struggles of primitive man for existence can be reconstructed. Another cavern was inhabited by a tribe from Brittany from 250 B.C. to A.D. 400, and apparently remained unmolested all through the Roman occupation—a strange and interesting thought. Innumerable relics of this tribe's occupation have been found, and may now be seen in Wells Museum, together with the bones of the Witch of Wookey, her crystal, and other possessions, found when the caves were rediscovered in 1909. As long ago as A.D. 189, Clement of Alexandria mentioned a phenomenon of Wookey Hole in his writings, and the mighty sound of clashing cymbals which he describes can still be heard at certain periods—though modern science has explained that it is caused by a natural suction of the river in flood time. But, interesting as these facts are, the average visitor will revel far more in the "story-book" atmosphere of the caves through which the subterranean River Axe runs. The sight of a boat floating on the underground river is irresistibly reminiscent of Allan Quatermain's adventure when he encountered the "Rose of Fire"; and when the guide explains that, when the river is low, if the occupants of the boat lie down they can float under the archway of rock above the river and come into another vast cave, the illusion is complete, and it seems only natural to hear that beyond that cave lies five miles of unexplored country which has so far baffled every effort to pierce its secret.

Apart from Exeter, Devon has few inland towns of importance. The majority of her visitors flock to the coast, and the places which, until less than 100 years ago, were little fishing villages have become towns capable of providing any and every form of amusement, though never altogether forgetting their past history or their need to be worthy of the beauty of their setting. Such a town is Teignmouth, where Keats spent the winter of 1818 with his dying brother, correcting the proofs of "Endymion" in his leisure moments. Teignmouth, for all its modern development into a popular and charming sea-side resort, marks the beginning of the true West

*(Continued overleaf.)*



A CAVE IN WOOKEY HOLE: AN UNDERGROUND NATURAL MARVEL NOW FITTED WITH PROPER LIGHTING ARRANGEMENTS FOR THE SAFE PASSAGE OF TOURISTS.

Three great caverns are shown at Wookey Hole, through which the River Axe flows, deep and silent. Long before the Romans landed in Britain, these caves were inhabited by a tribe who came over from Brittany in 250 B.C.

# FALMOUTH

## The Gem of the Cornish Riviera.

An Ideal Resort for Summer Visitors.

Autumn and Winter Visitors will find its sub-tropical climate comparable only with the islands of the Southern Pacific.

First-class Hotels and up-to-date accommodation.

Best Sea Promenade in Cornwall.

Convenient centre for day excursions to charming spots.

Steamer excursions to quaint villages round the Harbour and up the beautiful River Fal (the English Rhine).

The best Yachting Harbour on the South Coast.

Unrivalled Facilities for Boating, Fishing and Safe Bathing.

TENNIS - GOLF - CONCERTS.

Write for Illustrated Guide and Report on Falmouth as a Winter Resort to:—

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## Manor House Hotel

MORETONHAMPSTEAD, DEVON.

(Under the Management of the Great Western Railway).

IDEAL SITUATION ON EDGE OF DARTMOOR.  
(700 feet above sea-level.)

200 acres of Park and Pleasure Lands. Maximum of Sunshine.  
Healthy Moorland Air. Extensive Views in all directions.

TENNIS, CROQUET, GOLF (18-hole Course in Hotel Grounds), etc. CENTRAL HEATING.  
Trout Fishing in the Beautiful River Teign.  
(Season now open.)

TERMS FROM 4½ GUINEAS WEEKLY TO MAY 31.

Tariff and all information from:  
Manageress, Manor House Hotel, Moretonhampstead, Devon.

EVERYBODY should see

## WOOKEY HOLE

"the" attraction of "Smiling Somerset."

TOURIST and HOLIDAY RETURN TICKETS from  
PADDINGTON and principal G.W.R. STATIONS to

## WELLS

from which the Wookey Caves and Underground River can  
be visited conveniently.

Apply at any G.W.R. Station, Office or Agency for all  
information of train services, fares, etc.



*(Continued.)*

Country ports. It is the first of those towns which, in spite of their infinite variety, share in common a sheltered site on a tidal estuary penetrating the countryside like a miniature fjord, with a long and eventful history as a smuggling centre and a dolorous tale of plundering and burning by the enemies of England. The modern part of the town, called into being by its ever-increasing popularity with holiday-makers, is a pleasant and cheerful place with a broad sea-front, called the Den, bordering its fine stretch of bathing-beach. Behind the Den, unsuspected by many of the visitors, lies the old-world harbour round which the chief events of Teignmouth's past were enacted. It was attacked by Danes in 1001 and burned by the French in 1340 and 1690, since when its only battles have been those between smugglers and preventive men. In the olden days the opposite shore of the estuary could only be reached by a ferry, which was extremely dangerous in rough weather, or by a fourteen-mile détour; but the 150-year-old wooden bridge now linking Teignmouth with the little village of Shaldon brings the smuggling cove of Labrador within a comparatively short and supremely beautiful walk.

In Torquay the very atmosphere of the Mediterranean is found. Colour, light, and life are everywhere. In the long Rock Walk brilliant exotic flowers and sub-tropical trees flourish with rare luxuriance, and the flowers in the beautifully-planned gardens rival those of far-famed Beaulieu in their variety and glorious colouring. The great bay is vividly lovely—forty miles of dancing, sapphire wavelets edged by a sweep of dazzlingly white sand, guarded by the distant cliffs of Hope's Nose and Berry Head, with the tree-clad hills on which Torquay is built rising in the background. There is probably no town in the world—certainly not in England—which has

such an amazing variety of coast scenery. There are no fewer than eight glorious bays within the limits of the town itself, which differ completely in contour and colouring, only resembling each other in the perfection of their individual loveliness.

Paignton, set in the centre of Torbay, where the

Green, a pleasure-ground of about ten acres, with facilities for tennis and other sports, is now a part of Paignton, and a short cliff-walk past the harbour leads to the fine bathing-beach of Goodrington.

Relics of Paignton's long history still survive to add interest to the modern town. The Parish Church is surpassingly beautiful. Built of red sandstone, it is chiefly Perpendicular, with a fine Norman doorway and some thirteenth-century work. It has a sixteenth-century stone screen of exquisite loveliness inclosing the Kirkham chantry; a fine pulpit, and several interesting effigies. The Vicarage stands within the walls of the ancient palace of the Bishops of Exeter, the last occupant of which was Miles Coverdale, who first translated the Bible into English. The inn in which William of Orange once slept may also be found, and many interesting stories may be gleaned of adventurous Paignton men, including one who, two centuries ago, was a slave in Algiers for many years. He escaped under thrilling circumstances and returned at last to his native town. Among Paignton's amenities there is the unusual attraction of a Zoological Garden, containing a really wonderful collection of rare birds and large numbers of animals, plants, trees, and flowers.

Plymouth, which is now a port of call for Atlantic liners, is a town with endless historic associations. Nearly all the Elizabethan sea-kings were associated with Plymouth one way or another, and the majority of the voyages of exploration and colonisation then, and for some centuries later, set out from the famous port. Many changes have taken place in Plymouth since Elizabeth and her gallant sea-kings walked in its streets, but the stately Parish Church survives, and in the network of streets lying between St. Andrews and the Barbican many quaint remains of the ancient



A PLEASURE RESORT WHICH HAS KNOWN TWO ERAS OF SPLENDOUR—ROMAN AND GEORGIAN:  
A VIEW OF THE OLD ROMAN BATHS AT BATH.

At Bath you may still see an almost untouched specimen of an eighteenth-century town. The city of Ralph Allen's creation is to-day one of the most famous of English spas.

encircling cliffs sink to the level of the beach, is an exceedingly popular family resort run on modern lines, with splendid hotels along the sea-front, a spacious promenade laid out with lawns and flowerbeds, and a long stretch of sands covered with rows of bathing-tents. Preston foreshore, which runs from the Redcliffe Hotel to Hollacombe Cliffs and Preston

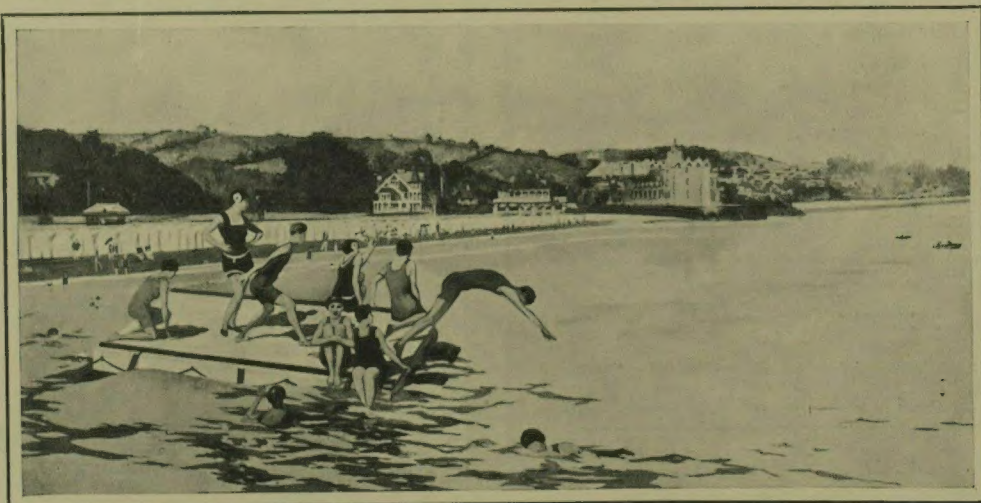
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# PAIGNTON

## Glorious South Devon.

HOLIDAY RESORT - RESIDENTIAL TOWN - TOURIST CENTRE.

Three  
Spacious  
Sands



Really  
Safe  
Bathing

EQUABLE CLIMATE.

PICTURESQUE SCENERY.

ROMANTIC CLIFF WALKS.

HIGH-CLASS ENTERTAINMENTS.

TENNIS — GOLF — BOWLS — BOATING — FISHING.

Convenient Centre for Dartmoor and River Dart Tours.

Illustrated Guide. Accommodation List and Particulars of Season's Events from Dept. 11, Entertainments Manager, Paignton.

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seaport are to be found. Devonport is now a part of the city of Plymouth. Two hundred and fifty years ago its site was a bleak common; to-day, naval dockyards stretch for miles along the Hamoaze, and a visit to these yards is numbered among the chief attractions of Plymouth.

Each of these Devonian coast resorts can be made a centre for exploring Dartmoor, but to feel the strange fascination of the moors

it is necessary to stay in one of Dartmoor's villages and see these glorious uplands and the great granite tors at all hours of the day, for every change of the atmospheric conditions reveals some new and unsuspected beauty. The peaceful little hamlet of Bovey Tracey lies on a slope commanding a fine view of the Hay-tor Rocks and Dartmoor, and is within  $4\frac{1}{2}$  miles of North Bovey, where the magnificent mansion of the late Viscount Hambleden has been opened as a hotel under the name of the Manor House, an innovation which has proved a boon to sportsmen and lovers of Dartmoor, who have hitherto



UNRIVALLED AS A FAMILY RESORT: THE SOUTH SANDS AT PAIGNTON—FROM THE PIER.

Paignton not only provides all the usual amenities, but even has a very fine Zoological Garden, containing many rare beasts and birds—to say nothing of plants.

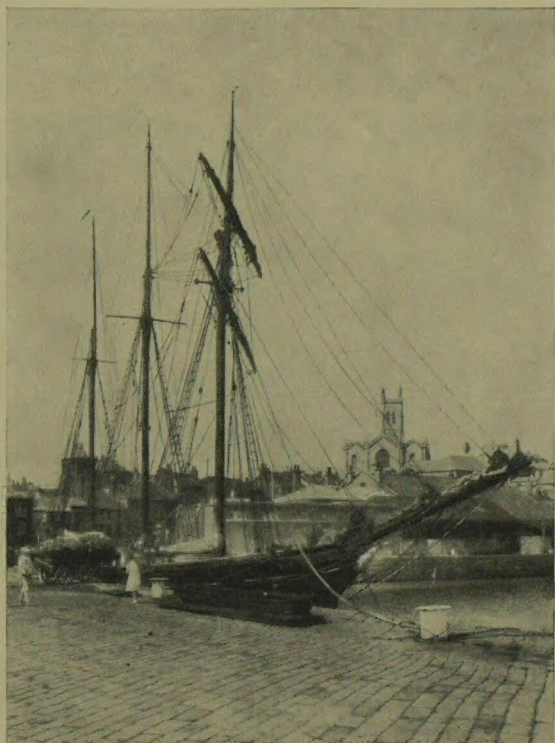
been unable to secure such luxurious accommodation on the moor itself.

Although the north and south coasts of Cornwall are so close to each other, their climate differs to an extraordinary extent, the whole of the north-coast resorts, with the exception of sheltered St. Ives, being wind-swept and gloriously bracing; whilst the south-coast resorts share with St. Ives a mild and equable climate which rivals that of the Mediterranean resorts.

Falmouth, the largest and one of the loveliest of Cornish seaside-resorts, is particularly famous for its equability of temperature, which, though as sunny and warm as that of Madeira, is tempered to a delicious freshness during the summer by soft sea-breezes. Falmouth owes its inception in the early part of the seventeenth century to the Killigrews, with which family its history has since been bound up. From the time of the Restoration, when it first adopted its modern name, it developed with a rapidity which would be amazing if it were not for the obvious advantages, both utilitarian and artistic, of its site. Fortunately, although the harbour is so vast that a hundred ships could anchor there without so much as glimpsing each other's masts, Falmouth is no grimy seaport to mar the exquisite beauty of the landscape, but a pleasant, well-planned resort harmonising with the loveliness of the great estuary, which penetrates far inland and makes a delightful and endlessly fascinating place for boating and bathing.

Many artists have wandered in the byways of these two fascinating counties, Devon and Cornwall, immortalising their quaint villages and their brilliant colouring: the terracotta cliffs, red-gold sand of the one, the iron grey headlands of the other, and ever-changing sea, sometimes sapphire, sometimes jade green, of both.

Many poets have acclaimed their beauties. Although annually visited by more tourists and holiday makers in the aggregate than any other part of England, Cornwall and Devon have succeeded in keeping some of their loveliest scenes hidden from all but the more indefatigable explorers. Some of their villages are completely English in character; some have the vital beauty of an Italian hamlet, a beauty that is almost barbaric in its brilliant colour effects.



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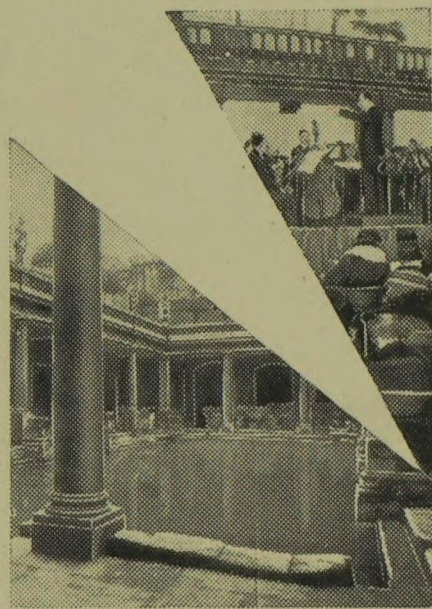
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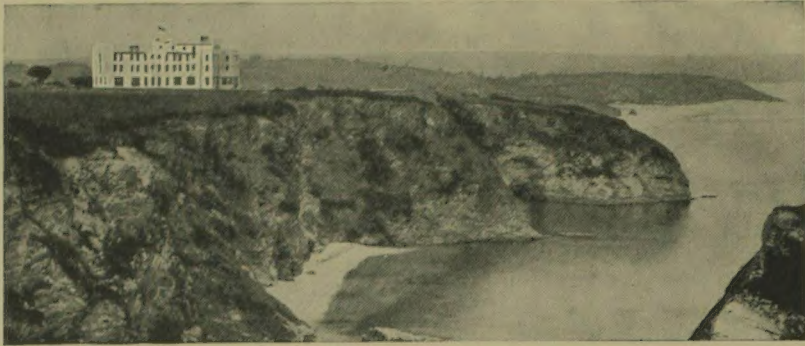
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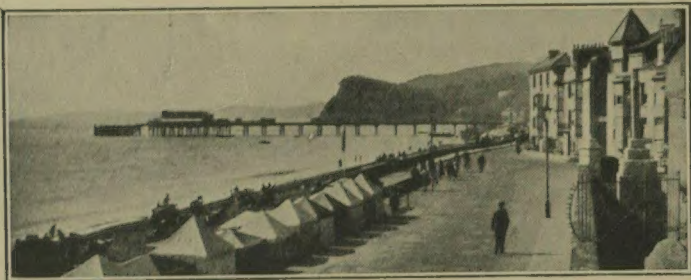
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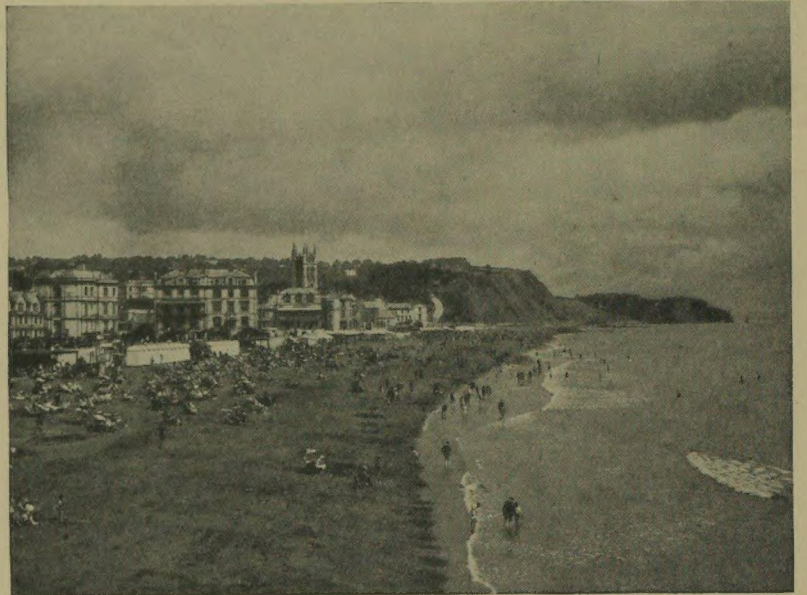
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Although within easy reach of St. Austell and Fowey, the glorious Bay of St. Austell has many coves where holiday-makers can find an almost unbroken solitude. Such a bay was Carlyon, hidden in the very heart of the greater bay, and here again modern enterprise has provided the splendid Bay Hotel, to enable those in search of a restful holiday to find perfect quiet without being compelled to sacrifice the amenities of modern civilisation.

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A MODERN RESORT WHICH HAS GROWN UP ROUND A PICTURESQUE OLD FISHING VILLAGE: THE BEACH AT TEIGNMOUTH.

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barrows also above the Crigga Rocks to link the modern town with a long-forgotten past, but, with its endless facilities for sports, and its dances and cinemas, Newquay scarcely needs the attractions of history to enhance its already enormous popularity, though there are innumerable places in the immediate neighbourhood where fine relics of the Middle Ages are to be found by those who care for such things.

The country surrounding St. Ives is a wild, mysterious land of grass-clad uplands, with strange prehistoric remains crowning its lonely hills, where the cliffs guarding the town sink to a solitude of shifting towans bare of any harbourage. St. Ives lies so snugly in its richly-wooded hollow that it bursts upon the visitor suddenly in a dazzling combination of shining white houses, exotic flowers, and colourful sea. St. Ives is old, and very quaint; a place beloved by artists. The newer houses which have sprung up since the town was "discovered" as a holiday resort are to be found on the cliff tops overlooking the two



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Looe is one of the South Cornish villages which have recently come to vie with the picturesque towns of Provence and Italy as the homes of English artists.

great bathing-beaches; and the Tregenna Castle Hotel, a successful conversion of a fine old manor-house into a hotel, lies in the woods above Porthminster beach.

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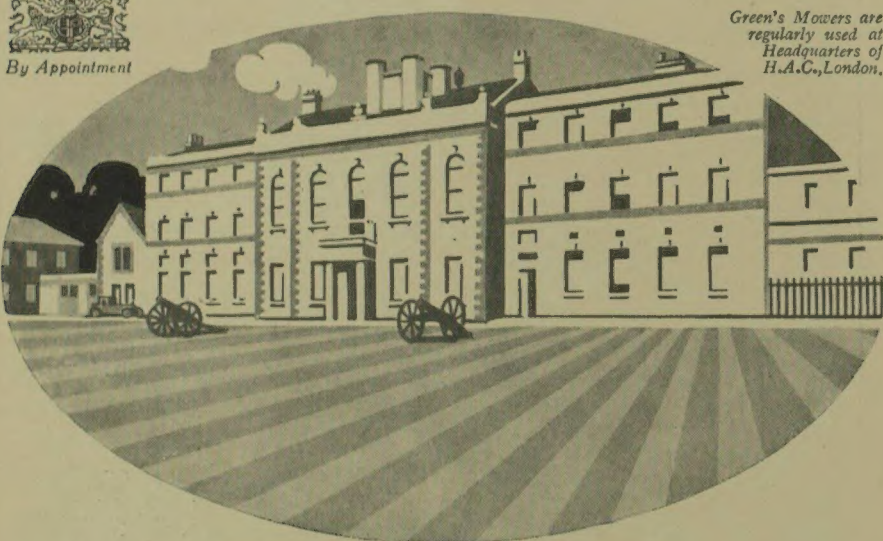
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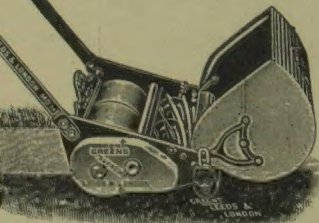
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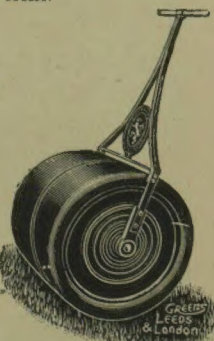
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SATURDAY, MARCH 14, 1931.



THE INDIAN PRINCIPAL IN THE CONVERSATIONS WHICH CULMINATED IN THE INDIAN SETTLEMENT:  
MR. GANDHI—A PHOTOGRAPH TAKEN ON THE OCCASION OF A VISIT TO THE VICEROY AT NEW DELHI.

It was announced on March 4 that the conversations between the Viceroy of India, Lord Irwin, and Mr. Gandhi, the Nationalist leader, had resulted in an agreement, and the terms were published officially by the Indian Government. The first clause stated: "It has been arranged that the Civil Disobedience Movement be discontinued." Another important provision is that "steps will be taken for the participation of the representatives of Congress in the further

discussions on the scheme of Constitutional Reform"—such participation is to be conditional on the cessation of purely political boycott. The agreement also provides for the release of political prisoners whose offences did not involve violence. In an address to journalists Mr. Gandhi paid a personal tribute to Lord Irwin, declaring that the agreement had saved India an immense amount of suffering, and that the victory, if any, belonged to both parties.





By G. K. CHESTERTON.

THERE are advantages in the advance through middle age into later life which are very seldom stated in a sensible way. Generally, they are stated in a sentimental way; in a general suggestion that all old men are equipped with beautiful snowy beards like Father Christmas and rejoice in unfathomable wisdom like Nestor. All this has caused the young people to be sceptical about the real advantages of the old people, and the true statement of those advantages sounds like a paradox. I would not say that old men grow wise, for men never grow wise; and many old men retain a very attractive childishness and cheerful innocence. Elderly people are often much more romantic than younger people, and sometimes even more adventurous, having begun to realise how many things they do not know. It is a true proverb, no doubt, which says "There is no fool like an old fool." Perhaps there is no fool who is half so happy in his own fool's paradise. But, however this may be, it is true that the advantages of maturity are not those which are generally urged even in praise of it, and when they are truly urged they sound like an almost comic contradiction.

For instance, one pleasure attached to growing older is that many things seem to be growing younger; growing fresher and more lively than we once supposed them to be. We begin to see significance, or (in other words) to see life, in a large number of traditions, institutions, maxims, and codes of manners that seem in our first days to be dead. A young man grows up in a world that often seems to him intolerably old. He grows up among proverbs and precepts that appear to be quite stiff and senseless. He seems to be stuffed with stale things; to be given the stones of death instead of the bread of life; to be fed on the dust of the dead past; to live in a town of tombs. It is a very natural mistake, but it is a mistake. The advantage of advancing years lies in discovering that traditions are true, and therefore alive; indeed, a tradition is not even traditional except when it is alive. It is great fun to find out that the world has not repeated proverbs because they are proverbial, but because they are practical. Until I owned a dog, I never knew what is meant by the proverb about letting a sleeping dog lie, or the fable about the dog in the manger. Now those dead phrases are quite alive to me, for they are parts of a perfectly practical psychology. Until I went to live in the country, I had no notion of the meaning of the maxim, "It's an ill wind that blows nobody good." Now it seems to me as pertinent and even pungent as if it were a new remark just made to me by a neighbour at the garden gate. It is something to come to live in a world of living and significant things instead of dead and unmeaning things. And it is youth in revolt, even in righteous revolt, which sees its surroundings as dead and unmeaning. It is old age, and even second childhood, that has come to see that everything means something, and that life itself has never died.

For instance, we have just seen a staggering turn of the wheel of fortune which has brought all the modern material pride and prosperity to a standstill. America, which a year or two ago seemed to have become one vast Eldorado studded with cities of gold, is almost as much embarrassed as England, and really much more embarrassed than Ireland. The industrial countries are actually finding it difficult to be industrial, while the old agricultural countries still find it possible to be industrious. Now, I do not pretend to have prophesied or expected this, for a man may cheerfully call a thing rotten without really expecting it to rot. But neither, certainly, did the young, the progressive, the prosperous, or the adventurous expect it. Yet all history and culture is stiff with proverbs and prophesies telling them to expect it. The trouble is that they thought the proverbs and history a great deal too stiff. Again

and again, with monotonous reiteration, both my young friends and myself had been told from childhood that fortune is fickle, that riches take to themselves wings and fly, that power can depart suddenly from the powerful, that pride goes before a fall, and insolence attracts the thunderbolt of the gods. But it was all unmeaning to us, and all the proverbs seemed stiff and stale, like dusty labels on neglected antiquities. We had heard of the fall of Wolsey, which was like the crash of a huge palace, still faintly rumbling through the ages; we had read of it in the

to the point of tedium, of the difference between the Napoleon of Marengo and the Napoleon of Moscow; but we should never have expected Moscow if we had been looking at Marengo. We knew that Charles the Fifth resigned his crown, or that Charles the First lost his head; and we should have duly remarked *Sic transit gloria mundi*, after the incident, but not before it. We had been told that the Roman Empire declined, or that the Spanish Empire disintegrated; but no German ever really applied it to the German Empire, and no Briton to the British Empire. The very repetition of these truths will sound like the old interminable repetition of the truisms. And yet they are to me, at this moment, like amazing and startling discoveries, for I have lived to see the dead proverbs come alive.

This, like so many of the realisations of later life, is quite impossible to convey in words to anybody who has not reached it in this way. It is like a difference of dimension or plane, in which something which the young have long looked at, rather wearily, as a diagram has suddenly become a solid. It is like the indescribable transition from the inorganic to the organic; as if the stone snakes and birds of some ancient Egyptian inscription began to leap about like living things. The thing was a dead maxim when we were alive with youth. It becomes a living maxim when we are nearer to death. Even as we are dying, the whole world is coming to life.

Another paradox is this: that it is not the young people who realise the new world. The moderns do not realise modernity. They have never known anything else. They have stepped on to a moving platform which they hardly know to be moving, as a man cannot feel the daily movement of the earth. But he would feel it sharp enough if the earth suddenly moved the other way. The older generation consists of those who do remember a time when the world moved the other way. They do feel sharply and clearly the epoch which is beginning, for they were there before it began. It is one of the artistic advantages of the aged that they do see the new things relieved sharply against a background, their shape definite and distinct. To the young these new things are often themselves the background, and are hardly seen at all. Hence, even the most intelligent of innovators is often strangely mistaken about the nature of innovation and the things that are really new. And the Oldest Inhabitant will often indulge in a senile chuckle as he listens to the Village Orator proclaiming that the village church will soon be swept away and replaced by a factory for chemicals. For the Oldest Inhabitant knows very well that nobody went to church in the days of his childhood except out of snobbishness, and that it is in his old age that the church has begun once more to be thronged with believers. In my capacity of Oldest Inhabitant (with senile chuckle), I will give one instance of a kindred kind. A man must be at least as old as I am in order to remember how utterly idiotic, inconceivable, and crazily incredible it once seemed that any educated or even reasonably shrewd person should confess that he believed in *ghosts*. You must be nearly the Oldest Inhabitant to know with what solid scorn and certainty the squire and the parson denied the possibility of the village ghost; the parson even more emphatically than the squire. The village ghost was instantly traced to the village drunkard or the village liar. Educated people *knew* that the dead do not return in the world of sense. Those who remember those times, and have lived to see a man of science like Sir Oliver Lodge founding quite a fashionable religion, are amused to hear a young man say the world is moving away from the supernatural. They know in what direction it has really moved.



THE BRITISH PRINCIPAL IN THE CONVERSATIONS WHICH CULMINATED IN THE INDIAN SETTLEMENT: LORD IRWIN, VICEROY OF INDIA.

The official "notification" of the Indian Settlement, as mentioned on our front page, began with the statement that "consequent on the conversations that have taken place between his Excellency the Viceroy and Mr. Gandhi, it has been arranged that the Civil Disobedience Movement be discontinued." In announcing the settlement to the House of Commons, the Secretary of State for India (Mr. Bann) said: "It is my duty to express on behalf of the Government our appreciation of the public service rendered in this matter by the Viceroy of India." Many other tributes have been paid to Lord Irwin, who, during the critical period of the conversations, worked night after night until the early hours of the morning. "Let us acknowledge," said Sir John Simon recently, "the patience and devotion with which Lord Irwin, at the close of five laborious and most disturbed years, is endeavouring to hand on to his successor the basis of a better situation." His successor, it may be recalled, is Lord Willingdon.

Photograph by Bourne and Shepherd, India.

words of Shakespeare, which possibly were not written by Shakespeare; we had learned them and learned nothing from them. We had read ten thousand times,



## WHITE-MANTLED LONDON: THE HEAVIEST SNOWFALL OF THE WINTER.



AT THE TOWER BRIDGE WHEN THE STORM WAS AT ITS HEIGHT: TRAFFIC AT ITS SLOWEST WHEN OVER TWO INCHES OF SNOW FELL IN AN HOUR AND A HALF.

LONDON experienced a peculiarly unpleasant visitation this week, when over two inches of snow fell in an hour and a half—the heaviest snowfall of the present winter. Street traffic was, of course, immediately slowed-down by the condition of the roads, and horse-drawn vehicles, in particular, found progress exceedingly difficult; while the pedestrian slipped and squelched upon his wet and weary way as cheerfully as he might! Matters were not bettered by the inevitable and speedy turning of the snow into a mess of mud and slush, which, heartily attacked by spade and scraper and broom, seemed to remain as an immovable morass specially designed to test the temper and encourage the vendors of cures for colds! Yet, where the flakes kept something of their pristine whiteness, there were the fleeting joys of “winter-sports”—confined for the most part to snow-balling; but, none the less, much appreciated by Youth, the small boy—and the girl.



“WINTER SPORT” IN THE HEART OF LONDON FOR THE FIRST TIME FOR MANY YEARS: SNOW-BALLING IN TRAFALGAR SQUARE.





SCOTTISH MUSIC FAILS TO INSPIRE VICTORY IN THE ENGLAND V. SCOTLAND WOMEN'S INTERNATIONAL HOCKEY MATCH: PIPERS LEADING THE TEAMS ON TO THE FIELD. The first women's international hockey match of the season, between teams representing England and Scotland, was played on March 7, on the Battersea and Chelsea Polytechnic ground at Merton Abbey. Scottish pipers led the teams on to the field for the "bully-off," but their inspiring strains did not bring victory to their native land; for England won by 8 goals to none—the same score by which they won in Scotland last year.



AIRSHIP-MOORING AT SEA: THE BIG U.S. NAVAL AIRSHIP "LOS ANGELES" ATTACHED TO A MOORING-MAST ON BOARD THE "PATOKA," AT PANAMA.

This photograph shows (to quote the description attached) "the gigantic 'Los Angeles' moored to the anchoring-mast of the 'Patoka' in Panama Harbour, prior to taking-off, with the Blue Fleet, to meet the Black Fleet in the Navy manoeuvres at Panama." According to "Jane's Fighting Ships," the "Patoka," a 16,800-ton ship, "though classed as an oiler, is fitted with a mooring-mast for airships and a landing platform for planes. Equipment includes workshops for repair of aircraft and storage for petrol."



A WAR-MEMORIAL TO THE CARRIER-PIGEONS OF GERMANY: A MODEL OF A BERLIN MONUMENT TO BIRDS THAT DIED ON ACTIVE SERVICE.

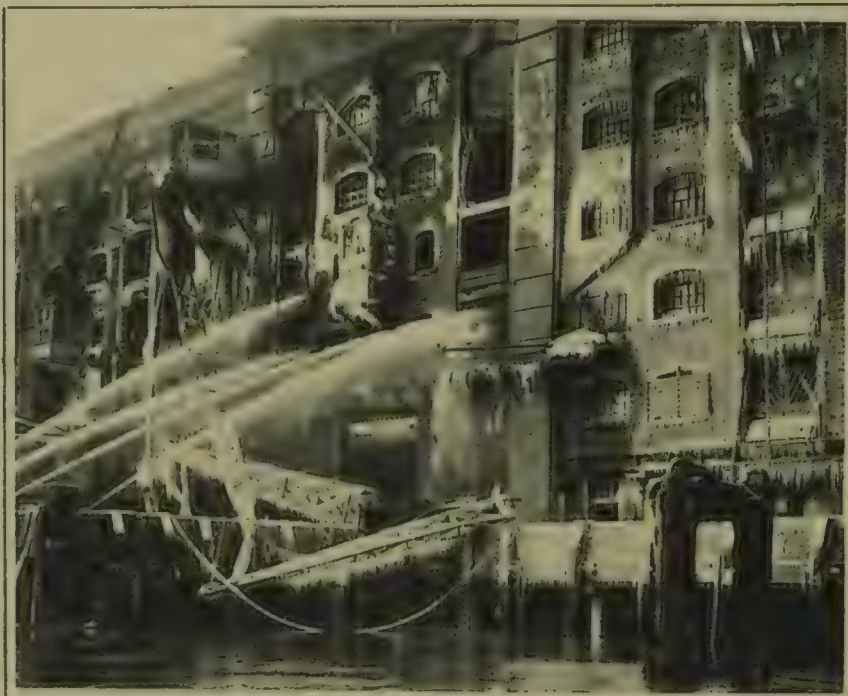
Thousands of carrier-pigeons rendered valuable services to the various armies at the beginning of the Great War, by conveying messages after the destruction of telegraph-lines. The work of these birds has now been honoured with special monuments in Germany and in Belgium, as shown above, and it is interesting to compare the different styles—realistic and symbolic respectively—adopted by the designers. The Brussels monument, in honour of the war pigeons and 30,000

## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



AMBULANCE WORK ON SKI IN THE ALPS: BRINGING IN THE DUC DE LA VERDURA ON A SLEDGE AFTER HIS RECENT ACCIDENT AT ST. MORITZ.

The Duc de la Verdura, a well-known Italian sportsman, recently broke his leg in an accident while out skiing near St. Moritz. Our photograph, which shows him being brought back on an ambulance sledge by a party of ski-ers, is interesting as an illustration of the first-aid methods employed during winter sport in the Alps. The Duke, it may be added, is usually a familiar figure on the Lido in the summer season.



A GREAT THAMES-SIDE FIRE THAT DID NEARLY £250,000 DAMAGE: WATER FROM FIRE-FLOATS PLAYING ON BUTLER'S WHARF, TOWER BRIDGE, FESTOONED WITH ICICLES.

Fire broke out about 10 a.m. on March 7 at Butler's Wharf, Tower Bridge, a seven-floor building where rubber and tea were stored, and continued for two days. The damage—chiefly to sheet rubber—was estimated at nearly £250,000. Dozens of fire-engines assembled, and water was poured into the building also from over twenty nozzles on board two fire-floats in the river and a cargo-ship moored near. Crowds watched from London Bridge and Tower Bridge.



A WAR-MEMORIAL TO THE CARRIER-PIGEONS OF BELGIUM: THE SCENE AT THE INAUGURATION OF A MONUMENT IN BRUSSELS IN THE PRESENCE OF ROYALTY.

members of Belgian homing-pigeon societies who died in the war, was unveiled on March 8 in the presence of the Duke of Brabant and M. Max, the famous Burgomaster. At the moment of the unveiling, 1000 pigeons were released and circled above the assemblage. A Japanese memorial to war-time carrier-pigeons, we may recall, was unveiled two years ago, in a suburb of Tokyo, as illustrated in our issue of April 20, 1929.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



A BABY OKAPI IN CAPTIVITY: A VERY RARE BEAST INTRODUCED TO LADY MAY CAMBRIDGE AT THE BUTA MISSION, BELGIAN CONGO.

That very rare animal, the okapi, was discovered by Sir Harry Johnston in 1900, but it was only on August 3, 1907, that we were enabled to publish the first picture of okapis—from dead specimens—a picture followed on September 7 of the same year by the first photograph of a living specimen. The first attempt to keep a living okapi in Europe was made in 1919, when one of the beasts was brought from the Belgian Congo to the Antwerp "Zoo." This lived in captivity only for about two months. In 1929 another was brought to Europe, as a present for Queen Elizabeth of the Belgians. This came from Buta, where the photograph here reproduced was taken this year, when the Earl of Athlone, Princess Alice, and Lady May Cambridge were in the Belgian Congo.



ON THE DISTURBED NORTH-WEST FRONTIER OF INDIA: A BRITISH ARMOURD CAR COMING OUT OF ACTION—TWO SHELL-BURSTS IN THE DISTANCE.

The political situation in India has been so much to the fore of late that it is easy to forget that there is—and always has been—a military situation also! The photograph here reproduced, which was taken during recent operations, will serve as a reminder that, although the general situation has been much improved, all is not yet quiet on the North-West Frontier. Watch must still be maintained and precautions must still be taken against raiders.



SOUTH AFRICAN INTEREST IN A BRIGADE OF GUARDS BAND: A GREAT CROWD IN ADDERLEY STREET WAITING FOR THE BAND OF THE GRENADEIER GUARDS TO MARCH TO THE CITY HALL ON THEIR ARRIVAL IN CAPE TOWN. The people of this country do not need to be reminded of the extraordinary popularity enjoyed here by the bands of the Brigade of Guards; but they do not realise, perhaps, the remarkable interest they arouse when they are abroad—in the Empire or in "foreign parts." This photograph is but one witness. For the rest, it remains to add that the band of the Grenadier Guards, visiting South Africa for the first time since the Boer War, is on a three-months' tour there.



A BRITISH WAR-SHIP IN A VERY TIGHT PLACE! "NELSON"—BEAM, 106 FT.—IN A 110-FT.-WIDE LOCK DURING HER REMARKABLE "NEEDLE-THREADING" PASSAGE OF THE PANAMA CANAL.

The passage of H.M.S. "Nelson" through the Panama Canal aroused the greatest interest, an interest by no means lessened by the fact that the battle-ship, which has a 106-ft. beam, had to pass through locks only 110 feet wide. So difficult was the pilot's task that the vessel's boom-brackets were broken in the Gatun Lock; while she grated against the concrete sides of the Pedro Miguel Lock, and, as Reuter recorded, "at Miraflores she narrowly escaped grounding owing to the electricity working the 'mules,' which tow the ships through the locks, failing as the 'Nelson' was leaving the last set." No wonder that Admiral Sir Michael Hodges, Commander-in-Chief of the Atlantic Fleet, described the getting of the ship through the Canal as "like a man's efforts to thread a needle." The "Nelson's" visit, it should be added, was a return for that paid by certain United States battle-ships to Scotland in the course of last summer.



## A FRENCH VIEW OF DISARMAMENT: A REPLY TO THE "BERLINER ILLUSTRIRTE ZEITUNG'S" ASSERTIONS.

A Note upon the Article, by Colonel A. GRASSET, in "L'Illustration."

Our readers will remember that we published in our issue of Dec. 6 last—under the title "A German View of Disarmament: the Strengths of European Armies"—certain material which was taken from the "Berliner Illustrirte Zeitung" and which, as we pointed out at the time, was obviously issued by that paper to demonstrate its belief in Germany's relative weakness in armaments and artillery and her lack of tanks and military equipment, as well as to suggest that France was in a dominating military position. Such an allegation about France, a country which is an ardent supporter of disarmament and of the League of Nations, naturally gave rise to some uneasiness, and we learn that it was not thoroughly understood by some people in France, at all events, that we reproduced the details in question merely as voicing a German opinion and not to express our own views. That being so, we again emphasise the fact that we dealt only with a German view of disarmament; and, further, we deem it right to give the gist of a reply to the German point of view which has been written by Colonel A. Grasset for our famous French contemporary, "L'Illustration."

UNDER the heading "The Way to Rate Fighting Forces," Colonel Grasset writes: "With the help of the only document that can be credited in this connection—'The League of Nations Armaments Year Book'—we shall attempt to determine the strength of European Powers on a peace footing.

"The matter is not as simple as the *Berliner Illustrirte Zeitung* seems to think. Each State has solved the problem

country has a value of 8 milliards of francs; and that in her overseas territories, 32 milliards. The territory and the wealth she has to defend . . . yield place only to the British Empire in importance and are more extensive than either the territory or wealth of Russia, Germany, or Italy. France, threatened every day with some mortal blow, and having wealth to protect in every corner of the globe, is giving evidence of a courageous moderation in resting content with such forces as constitute her peace establishment."

Colonel Grasset then contends that "France has reduced the number of her effectives to a greater degree than has any one of her neighbours.

"What if France has since 1922 further reduced her effectives?" he asks. "Undisputable figures prove this to be the case. In 1922 we had an army of 690,000 men. In 1925 it was 675,000 men; and in 1930 it is no more than 583,000 men—a reduction of over 20 per cent. in eight years. . . . The budgetary allowance for national defence, which consisted of 2,152 million francs in 1923, is only 1,779 million francs in 1930, taking it in round figures. Is the same true of other countries? Apparently not. While from 1922 to 1930 France's military expenditure has been reduced by 16 per cent., the corresponding estimates in Germany, Italy, and even in the U.S.A. have been on the increase—in Italy by 74 per cent.; in Germany by 46 per cent.; in the U.S.A. by 25 per cent.; in England, even, by 5 per cent. Yet France is accused of inspiring a competitive race in armaments! In the matter of war material," continues Colonel Grasset, "we shall not follow the Berlin newspaper on the wanderings of its

straying imagination. It has no more knowledge than we of the stocks of arms and munitions the different Powers may possess; but it boldly puts forward figures for which it has no authority. . . .

"We, however, are in a position to correct one statement. The German newspaper gives France a generous allowance of 4667 fighting aeroplanes, and makes a point of demonstrating that this force exceeds by far those of all the other States it lists added together: England with its 1547 machines; Russia with her 1400; Italy with 1160; Poland with 1000; and Germany with no war machines at all. Unhappily for France, the reality is quite otherwise. Evidence which we regard as absolutely accurate makes it clear that France possesses, in all, 1115 war aeroplanes in the home country and 380 overseas; that the U.S.A. have 1700 machines; that Great Britain has 900; and that Italy has 1120—that is several more than we—in Europe. As for Germany, she may perhaps have no aeroplanes in the Reich, but everyone knows that her great construction firms—Dornier, Rohrbach, Junkers—have moved their factories abroad (to Sweden, Denmark, Italy, and Russia), and that there they are building war machines for the whole world to behold, and even furnishing fighting aeroplanes to foreigners."

Colonel Grasset also asks: "Does Germany really possess only the authorised amount of material?" His answer is on the lines of "the German Budget of to-day is such a clever piece of camouflage that it is impossible to discover in it any serious infringements of the Treaty of Versailles. The last five Reich Budgets authorised credits sufficient to allow of 55,000 rifles being made a year . . . therefore, since 1926, 275,000 rifles may have been made, for the amounts voted have all been spent."

Russia: 1,200,000 Men.

France: 650,000 Men.

Italy: 638,000 Men.

Great Britain:  
186,000 Men.

Germany:  
100,000 Men.

EUROPE IN ARMS—ACCORDING TO THE RECKONING OF THE "BERLINER ILLUSTRIRTE ZEITUNG."

of self-protection by maintaining a Territorial Army or a Militia or a powerful Police force, or a "Regular" Army created by yearly conscription—sometimes by a combination of these systems. This makes comparison difficult, the elements themselves not being comparable.

"It is necessary, therefore, if exact results are to be achieved, to make clear the basis of calculation. By Peace Establishment we mean: (1) Standing Armies; (2) Formations of a military character for duplicating standing armies; (3) Militias based on permanent units and ready at any moment to act on the order of local authorities without an order for general mobilisation having to be issued; (4) Troops stationed outside Europe." The writer in *L'Illustration* continues, under the heading of "Fighting Forces Maintained in Peace Time by the Great Powers": "Russia comes first by a wide margin in our classification; with 1,812,000 peace time effectives. Without doubt, astonishment will be felt at seeing Great Britain and India (exclusive of the Dominions) in the second rank of military Powers. The British Fleet has been generally regarded as the most powerful in the world, with that of the U.S.A.; but few, perhaps, suspect that Britain's peace force is the largest in the world after that of Russia. Perhaps equal astonishment will be felt at seeing Italy in the third rank of European military Powers. None the less, Italy actually disposes of a peace-time force of 773,000 men. In the schedule of military power France comes only fourth, with a total effective peace footing of 583,000 men.

"The U.S.A., with 565,000 men, is next on our list. . . . Germany is sixth, with an armed force of 285,000 men, all stationed in the home country." No statement of the armed forces of Poland is included by Colonel Grasset, who does not omit, however, to make mention of clandestine service by German volunteers in the Reichswehr, and of such organisations as the *Stahlhelm*. Passing now from the matters of statistics, Colonel Grasset asks the question: "Does France enjoy the place which her importance as a nation, her necessities, and her diplomatic situation warrant?" It is interesting to follow the answer a patriotic Frenchman gives to these questions.

"France, with its colonies, protectorates, and mandated territories, has a population of 103 millions and an area of some 5½ million square miles. Commerce in the home

Regular Army (Red Army):  
562,000 Men.

Militia: 1,250,000 Men.

Russia: 1,812,000 Men.

In Europe.		Overseas	
Army: 119,000	"Militia": 213,000.	Army: 384,000.	"Militia": 64,000.

—Great Britain: 780,000 Men.

In Europe		Overseas	
Army: 368,000.	Fascist Militia: 353,000.	Army: 52,000	

—Italy: 773,000 Men.

In Europe	Overseas
Army: 378,000.	Army: 205,000.

—France: 583,000 Men.

Reichswehr	In Europe
Schupo Wasserschutz	285,000.

—Germany: 285,000 Men.

EUROPE IN ARMS—ACCORDING TO THE FIGURES OF COLONEL A. GRASSET, OF FRANCE: A COMPARATIVE TABLE OF ARMAMENTS PREPARED FROM DATA IN THE "LEAGUE OF NATIONS ARMAMENTS YEAR BOOK."

Further details as to the ratios indicated in this diagram are here quoted from Colonel Grasset's article in "*L'Illustration*." It should be noted that the descriptive categories of armed forces adopted by Colonel Grasset do not correspond precisely with those used in the "League of Nations Year Book." "Russia's armed forces," says Colonel Grasset, "consist of (a) a conscript Expeditionary Force (term of service: two to five years, varying with different arms) of 562,000 men; and (b) a trained militia (limited to five years' service) numbering 1,250,000 men. Both forces are perpetually under arms within the boundaries of Europe. . . . Great Britain (says Colonel Grasset) keeps under arms (a) an Expeditionary Force of 460,000: 119,000 stationed at home and 341,000 overseas; (b) formations with a military training, comprising 43,000 men overseas; and (c) a 'militia' duplicating the standing army; with permanent 'cadres'—the members of which serve three or four weeks every year and the effectives of which (constantly under arms) number 277,000." (Doubtless, Colonel Grasset is here referring to our Territorial Army.) "Of this, 213,000 men (reservists and members of O.T.C.s) are stationed in the mother country and 64,000 are overseas. . . . This gives a total of 780,000 for the British peace forces, of which 332,000 are to be found in Europe and 448,000 altogether overseas. . . . The Italian forces consist of (a) an Expeditionary Force of 303,000 men, of which 251,000 are stationed at home and 52,000 overseas; (b) 'formations organised on military lines' and having a minimum effective of 117,600 men, including 35,000 Fascists, 50,000 carabinieri, 25,000 financial guards, and 7000 'royal foresters'; and (c) Fascist Militia, always entirely at the disposal of the Government or of the local authorities, a militia with a military organisation, regimented and armed, and boasting 353,000 men serving on a voluntary basis for ten years. . . . France's forces are (a) an Expeditionary Force of 522,000 men—317,000 at home and 205,000 overseas; (b) formations with a military organisation 61,000 strong to wit: 36,000 gendarmes, 18,000 douaniers, 7000 forest guards. . . . The forces of the United States are as follows: an Expeditionary Force of 157,000 men: 100,000 at home, 39,000 abroad, and 18,000 marines; (b) State Militias, in which their members serve twenty-five days a year and are at the disposition of the Federal Government, 177,000 strong; (c) organised reserve recruited by voluntary enlistment for a period of five years, totalling 119,000 men, of which 114,000 are officers and 5000 specialists; and (d) an officers' reserve made up of about 112,000 young men from Universities, who receive military instruction from a body of 640 instructing officers and among whom 6000 officers' certificates are distributed yearly." [The United States, not being members of the League of Nations, their forces do not figure in the above diagram.] "Germany's forces are: (a) an Expeditionary Force of 100,000 men: the *Reichswehr*, recruited on a basis of voluntary enlistment for twelve years; (b) a special force, the *Schutz Polizei* ('Safety Police'), numbering 150,000 and duplicating the *Reichswehr*; and (c) a body of river police, the *Wasserschutz* numbering 35,000 men on craft armed with machine-guns and artillery."

By way of comment—on Colonel Grasset's extraordinarily lucid and interesting defence of his country's position in relation to disarmament, we merely remark here that comparisons of the British Army with Continental armies are always misleading, since the British force, being professional, and therefore highly paid, calls for an expenditure that is far larger than the sum needed for any of the numerically stronger Continental conscript armies, whose pay is practically nominal. In view of this, the 5 per cent. increase in our Army Estimates which is noted by Colonel Grasset might well be due to nothing but the effect of the increased cost of living on the payroll of a professional force.

It is fair to point out that, on March 9, General Groener (German Minister of Defence) defended his country from French allegations of secret arming. He called the recent reduction of the term of military service in France to one and a half years a reorganisation, rather than a step towards disarmament. He maintained that "France . . . by means of her new Army organisation . . . had perhaps created the strongest and most effective instrument of war in the world"—and said that French military expenditure had grown to £150,000,000 in 1931.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE UNIVERSITY SPORTS: THE VICTORIOUS CAMBRIDGE TEAM.

L. to r. (back row): B. H. Page, K. W. Martin, E. G. Legon; (second row) C. K. Thacker, J. D. Wade, E. Cawston, J. O. Fielding, C. E. Elliott, D. W. Price, J. St. L. Thornton; (seated) J. N. Mason, J. E. Robins, P. B. B. Ogilvie, F. T. Horan, R. M. N. Tisdall (President), T. P. Moll, T. B. L. Bryan, R. K. Brown; (on ground) E. W. Denison, C. W. Benson. Cambridge won the 100 yards, the 120 yards hurdles, putting the weight, the long jump, the quarter mile, the three miles, the pole vault, and the 220 yard slow hurdles. Oxford won the mile, the half-mile, and the high jump. Totals: Cambridge, 8; Oxford, 3.



THE UNIVERSITY SPORTS: THE DEFEATED OXFORD TEAM.

L. to r. (standing): A. H. W. P. Norton, J. G. Barnes, R. B. Peacock, R. P. Bayly, L. F. York, P. T. Miller, N. B. Smellie, S. H. Skinner, C. W. Lowry; (sitting) S. M. B. Wansey, E. W. G. Goodwillie, W. G. Kalaugher, H. S. Townend (President), J. F. Cornes, H. C. Koch, F. Jacquard-Smith, C. G. Mabey, W. L. Lang; (on ground) G. A. Haig, R. C. Swingle, G. T. Honniball (did not compete), J. P. Scott



WINNER OF FOUR EVENTS IN HALF AN HOUR AT THE UNIVERSITY SPORTS: R. M. N. TISDALL (CAMBRIDGE) PUTTING THE WEIGHT AT STAMFORD BRIDGE.

Within the space of half an hour, Tisdall took the 120 yards hurdles, in 15½ seconds; putting the weight, with 40 ft. 8 in.; the long jump, with 23 ft. ¼ in.; and the quarter mile, which he won by a "street" in 51 seconds—a magnificent performance which has never before been approached in these sports.

## THE REV. G. VALE OWEN.

Died, March 8; aged sixty-one. Resigned the benefice of Orford, in Lancashire, in 1922, in order to devote himself to Spiritualism. Author of "The Life beyond the Vale."



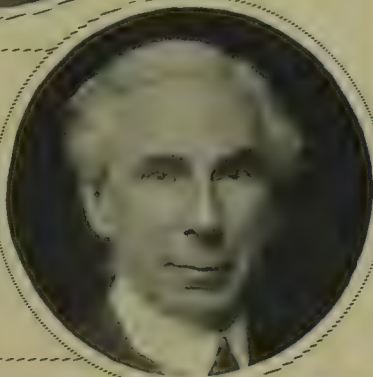
## THE SECOND EARL RUSSELL.

Died, March 3; aged sixty-five. Labour Parliamentary Secretary to the Ministry of Transport, 1929. Then transferred to Indian Under-Secretaryship. Member of Government delegation, Round-Table Conference.



## THE THIRD EARL RUSSELL.

(The Hon. Bertrand Russell.) Now Earl Russell. A distinguished mathematician; Member of the Labour Party; and well known for his advanced views on social questions. A Fellow of the Royal Society.



THE "BRUTALISM" IN RUSSIAN PRISON CAMPS MEETING IN THE ALBERT HALL: THE RT. HON. WINSTON CHURCHILL (L) AND LORD BRENTFORD ON THE PLATFORM.

When Viscount Brentford rose to speak at the Trade Defence Union demonstration of protest against "brutalism" in Russian prison camps, at the Albert Hall, on March 6, a crowd in the topmost tier began to shout "Long live the Soviet." The demonstrators were promptly ejected.



AN A.D.C. TO THREE SOVEREIGNS; AND A GREAT SPORTSMAN: THE LATE VISCOUNT GALWAY.

Died, March 7; born, 1844. A notable sportsman; an experienced big-game hunter; and a fisherman. For thirteen years M.P. for North Nottinghamshire. A.D.C. to Queen Victoria, to King Edward, and to King George.



THE OFFICIAL CONSERVATIVE CANDIDATE IN THE ST. GEORGE'S, WESTMINSTER, BY-ELECTION: MR. A. DUFF COOPER, D.S.O.—WITH A WAX MASK OF HIS WIFE, LADY DIANA DUFF COOPER.

Mr. Alfred Duff Cooper was unanimously recognised as official Conservative candidate for St. George's, Westminster, by a meeting at Caxton Hall. Lady Diana Duff Cooper may be regarded as her husband's canvasser-in-chief. Miss Thelma Cazalet, who was a candidate for the East Islington seat, is assisting in the campaign. Interest is lent to the contest by the participation in it of the United Empire Party and the Empire Crusade. Mr. Duff Cooper, who was in the Grenadiers, fought in the War, 1914-1919, and won the D.S.O. Later, he served in the Foreign Office. He was Financial Secretary, War Office, 1928-29.



THE INDEPENDENT CONSERVATIVE CANDIDATE IN THE ST. GEORGE'S, WESTMINSTER, BY-ELECTION: SIR ERNEST PETTER.

Independent Conservative candidate in the St. George's by-election. Opposed by Mr. A. Duff Cooper, official Conservative candidate. Is Chairman, Petters, Ltd.; and has twice been President, British Engineers Association.



# NOTABLE ART DISCOVERIES: OLD MASTERS; A NEW PORTRAIT OF THACKERAY.

PORTRAIT OF THACKERAY REPRODUCED BY COURTESY OF MESSRS. SOTHEY AND CO.



A PICTURE, ONCE IN AN IRISH CASTLE, RECENTLY BROUGHT TO LIGHT IN VIENNA AND IDENTIFIED AS THE WORK OF THE ITALIAN MASTER, PIERO DI COSIMO (1462-1521): "PARNASSUS," A MYTHOLOGICAL SCENE, REMARKABLE FOR THE BEAUTY OF ITS LANDSCAPE BACKGROUND, SHOWING APOLLO WITH HIS LYRE (CENTRE) AMID THE NINE MUSES, AND (IN THE GROUP NEXT TO LEFT) DANTE, THE BLIND HOMER, AND VIRGIL (LEFT TO RIGHT); WITH OTHER GROUPS OF POETS AND (IN RIGHT FOREGROUND) A LITTLE RABBIT OF A KIND SEEN ALSO IN A PAINTING BY PIERO DI COSIMO PRESERVED IN LONDON.

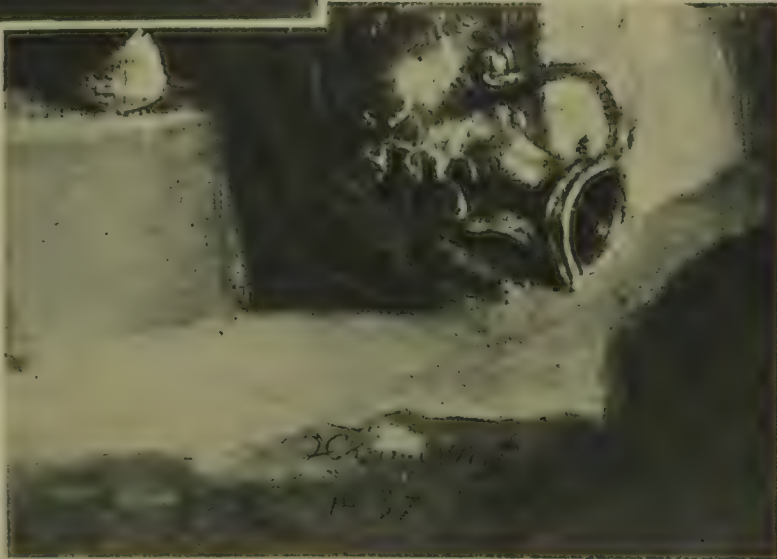


HAILED AS A NEWLY-FOUND REMBRANDT: "BATHSHEBA ADORNING HERSELF FOR HER FIRST MEETING WITH KING DAVID"—A PICTURE TAKEN TO VIENNA FROM AN IRISH CASTLE AND DISCOVERED (ON CLEANING) TO BEAR REMBRANDT'S SIGNATURE AND THE DATE 1637, AS SHOWN IN THE DETAIL ILLUSTRATION BELOW.

Great interest was aroused in art circles recently by the announcement that new examples of two celebrated Old Masters—Rembrandt and Piero di Cosimo—had come to light in Vienna. These two paintings (the "Bathsheba" and "Parnassus" reproduced above) had been bought, with others, by an art dealer at a castle in Ireland, and were submitted to the well-known Viennese art critic, Dr. Ludwig W. Abels. He at once identified the "Bathsheba" as the work of Rembrandt (1606-1669), and cleaning revealed the artist's signature with the date, "H. van Ryn. f. 1637." Rembrandt had had the subject in mind since 1631, and his sister Lisbeth sat as model for Bathsheba. In 1632 he had done a larger picture of the same subject, now in the Liechtenstein Gallery in Vienna. The flight of steps represents a perspective motif found in other works by Rembrandt of the same period (1637), and to that time also belongs his small painting of Bathsheba in the Hermitage at Leningrad. Piero di Cosimo, to whom Dr. Abels confidently attributes the "Parnassus," was a recognised pioneer of landscape in his day, and the beautiful landscape background can, it is thought, only be his, though Cosimo Roselli, whose pupil he was, may have had a hand in the figures. Piero di Cosimo painted frescoes in the Sistine Chapel at Rome. Raphael adopted the grouping in the "Parnassus" for his own wall-painting of the same subject.



A HITHERTO UNKNOWN PORTRAIT OF THACKERAY: A WATER-COLOUR, PROBABLY PAINTED BY EYRE CROWE, A.R.A., THEN HIS SECRETARY, DURING THE NOVELIST'S VISIT TO AMERICA.



A very interesting water-colour portrait of Thackeray, hitherto unknown, is included in a sale of books, letters, and historical documents to be held at Sotheby's on March 30. This portrait, which we reproduce above, is said to have been probably painted, during Thackeray's tour in America, by Eyre Crowe, A.R.A., who accompanied him as his secretary. The novelist is represented wearing a dark jacket, with a flower in his button-hole, cream-coloured waistcoat, and light trousers, and holding in his hand a white hat. He is smoking a cheroot and carries an umbrella under his arm. The setting is a glade with a woodland background. The sale includes various other relics both of Thackeray and Dickens. Thackeray was born in 1811. "On 30 October, 1852," says Leslie Stephen in the *Dictionary of National Biography*, "Thackeray sailed for Boston, U.S.A., in company with Clough and J. R. Lowell. He lectured at Boston, New York, Philadelphia. . . . He returned in the spring of 1853. . . . Thackeray was 6 ft. 3 in. in height. His head was very massive."



## THE NEW ZEALAND EARTHQUAKE: STRICKEN NAPIER—BY AIR AND LAND.



A FLOURISHING TOWN, WRECKED IN A FEW MINUTES: AN AIR VIEW OF THE DESOLATED AREA AT NAPIER, WITH THE SEA FRONT (IN THE LEFT FOREGROUND), BLOCKS OF HOUSES DEMOLISHED AND GUTTED; (IN TOP CENTRE) THE PUBLIC TRUST OFFICE (A SQUARE WHITE BUILDING), WHICH SURVIVED THE FIRST SHOCK, FACING THE PRESBYTERIAN CHURCH OF ST. PAUL (TO RIGHT AND SLIGHTLY BELOW), WHICH WAS DESTROYED BY FIRE.



A SCENE TYPICAL OF THE CALMNESS AND FORTITUDE DISPLAYED BY THE POPULATION OF THE EARTHQUAKE-STRICKEN DISTRICT AFTER THE GREAT DISASTER: GROUPS IN A DAMAGED STREET AT NAPIER, AND (IN FOREGROUND) A FAMILY WITH FOUR YOUNG CHILDREN, INCLUDING A LITTLE BOY WITH BANDAGED HEAD—SOME OF THE ELEVEN HUNDRED HOMELESS REFUGEES WHO WERE REMOVED FROM THE TOWN.

The air view reproduced here is of unusual interest in view of the part played by aeroplanes in the work of alleviating the results of the catastrophe at Napier. Not only were they used for communication in cases where the earthquake had broken roads and cut telegraphs, but medical aid and even supplies were rushed through in both private and public machines; while the first attempts to gain an accurate idea of the damage done—which included long fissures running in criss-cross about the countryside, and landslips along a wide stretch of coastline—were made from a "bird's-eye view." The photograph shows the Public Trust Office (a white square building seen in the centre background) as it appeared

after the early shocks—before being damaged; not far from it on the right, the new Presbyterian Church of St. Paul, which was gutted by fire; and, below, blocks of ruined houses that look like the remains of some half-excavated Pompeii. In our other photograph, a hint is given of the sufferings of the refugees, 5700 of whom were reported to have been removed by the Transport Committee on February 8, while as many more left the area in private cars. Further evacuation was then considered unnecessary. A homeless family is seen "trekking" with a few meagre possessions, one small boy with his face bandaged; while (behind) a squad of seamen stand assembled for emergency duty.



## THE GREATEST EARTHQUAKE IN THE SCENES OF DEVASTATION IN



THE FINE WORK OF NAVAL MEN LANDED FROM BRITISH WAR-SHIPS AT NAPIER AFTER THE EARTHQUAKE: BLUEJACKETS CONVEYING EXPLOSIVE FOR THE DEMOLITION OF DANGEROUS BUILDINGS.



A CURIOUS "FREAK" OF THE EARTHQUAKE: THE FRONT OF A PRIVATE HOSPITAL AT NAPIER LEFT STANDING TILTED SLIGHTLY BACKWARDS AND SUPPORTED BY THE BACK PORTION THAT FELL FORWARD.



WHERE SIX NURSES WERE EXTRICATED ALIVE FROM THE DEBRIS, TWO IMPRISONED FOR HOURS UNDER BLOCKS OF CONCRETE: RESCUE WORK ON THE RUINS OF THE NURSES' HOME AT NAPIER.

The terrible havoc caused by the earthquake in the Hawkes Bay district of North Island, New Zealand, last month, is vividly shown in the photographs that have now reached this country, many of which are reproduced on these and other pages in this number. The main shock, it may be recalled, occurred at 10.50 a.m. on February 3, and the towns that chiefly suffered were Napier (on the coast) and Hastings (twelve miles inland), along with several smaller places in the surrounding area. On February 16 it was stated that the death roll in Napier and Hastings alone would be between 250 and 300, but that it might be weeks before accurate figures could be compiled after the clearance of debris and the tracing of persons missing. Up to the present no later estimate appears to have been published. Regarding material damage, it was reported at the same time that architects had assessed the destruction of business buildings in the two towns at £9,000,000, and the damage to dwelling houses at about £1,000,000. For the damage to municipal services no figures had then been given. The



WHERE TWENTY OF THE STUDENTS WERE REPORTED TO HAVE PERISHED: THE RUINS OF THE TECHNICAL COLLEGE AT NAPIER—A SCENE OF COMPLETE HAVOC.



LOOKING LIKE AN OPENED DOLL'S-HOUSE: THE REMAINS OF A SHOP AND TEA-ROOMS AT HASTINGS WITH THE FRONT RIPPED OFF, SHOWING THE INTERIOR.



EARTHQUAKE HAVOC AT HASTINGS, A TOWN TWELVE MILES INLAND FROM NAPIER: THE COLLAPSE OF THE POST-OFFICE CLOCK-TOWER, WHICH CAUSED LOSS OF LIFE.

The loss of life caused by the disaster was for a long time difficult to calculate. On February 16 it was stated that the death roll in Napier and Hastings alone would be between 250 and 300, but that it might be weeks before accurate figures could be compiled after the clearance of debris and the tracing of persons missing. Up to the present no later estimate appears to have been published. Regarding material damage, it was reported at the same time that architects had assessed the destruction of business buildings in the two towns at £9,000,000, and the damage to dwelling houses at about £1,000,000. For the damage to municipal services no figures had then been given. The

## HISTORY OF NEW ZEALAND: NAPIER AND HASTINGS.



A TYPICAL EXAMPLE OF DESTRUCTION CAUSED BY THE EARTHQUAKE IN NAPIER: A WRECKED BUILDING ON THE MARINE PARADE, WITH THE UPPER PART FALLEN.



THE EMPIRE HOTEL IN SHAKESPEARE ROAD, NAPIER, SHATTERED BY EARTHQUAKE: THE FRONT AND UPPER FLOORS FALLEN TO THE GROUND.



WHERE 2 PRIESTS AND 7 STUDENTS WERE KILLED: THE MANIST FATHERS' SEMINARY AT TARADALE, NEAR HASTINGS—A STATUE OF THE VIRGIN FALLEN, BUT UNBROKEN.

throughout the Province of Otago, in the south of South Island." The Prime Minister of New Zealand, Mr. G. W. Forbes, has announced the Government's intention of framing national building regulations so that the risks from earthquakes may be minimised. The Governor-General of New Zealand, Lord Bledisloe, said in a message sent a few days after the disaster: "Rescue work is proceeding rapidly, and fires following earthquake have been quenched under efficient relief organisation in which officers and men of his Majesty's ships are taking a prominent part. The injured and other sufferers are receiving every possible care, and the situation is now under complete control. The inhabitants have shown remarkable calmness and fortitude, and there have been many acts of heroism."



THE NEW PRESBYTERIAN CHURCH OF ST. PAUL AT NAPIER, AS THE EARTHQUAKE LEFT IT: A ROOFLESS SHELL, WITH DAMAGED TOWER AND WALLS.



WRECKAGE OF THE MASONIC HOTEL AT NAPIER: A LARGE BUILDING THAT WAS LEFT A MERE SHELL BY THE EFFECTS OF THE SHOCK.



WHERE HUNDREDS OF PEOPLE SPENT THE NIGHT AFTER THE EARTHQUAKE: THE CROWDED MARINE PARADE ALONG THE WATER FRONT AT NAPIER, STREWED WITH FILES OF FURNITURE AND BEDDING.

earthquake on February 3 was the worst on record in the history of New Zealand. It was followed by a succession of lesser shocks, and as late as February 13 a Reuter message stated: "The shock this afternoon (at Napier) brought down a further large portion of Bluff Hill. All work of clearing the town was stopped temporarily. Earthquake shocks of varying intensity are reported to have occurred throughout the Province of Otago, in the south of South Island." The Prime Minister of New Zealand, Mr. G. W. Forbes, has announced the Government's intention of framing national building regulations so that the risks from earthquakes may be minimised. The Governor-General of New Zealand, Lord Bledisloe, said in a message sent a few days after the disaster: "Rescue work is proceeding rapidly, and fires following earthquake have been quenched under efficient relief organisation in which officers and men of his Majesty's ships are taking a prominent part. The injured and other sufferers are receiving every possible care, and the situation is now under complete control. The inhabitants have shown remarkable calmness and fortitude, and there have been many acts of heroism."



# THE NEW ZEALAND EARTHQUAKE: FISSURED ROADS AND RAILWAYS; A FIRE; AND H.M.S. "VERONICA."



HOW ROADS WERE RENDERED USELESS BY THE EFFECTS OF THE EARTHQUAKE: A SUBSIDENCE ALONG THE OLD COURSE OF THE TE AWA RIVER WHICH PRODUCED WIDE ZIG-ZAG FISSURES.



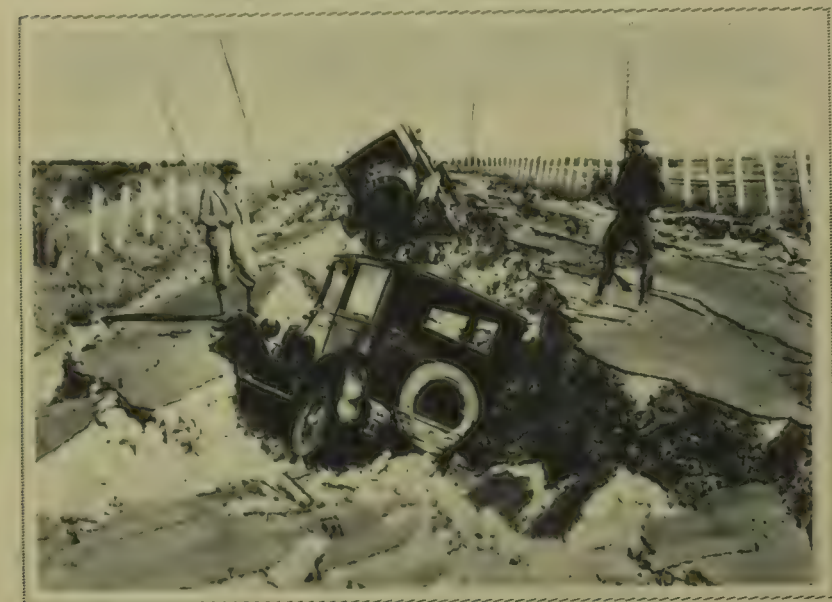
THE NAPIER CRICKET GROUND TERRACED BY A LOCAL SUBSIDENCE: A FREAKISH EFFECT OF THE EARTHQUAKE, WHICH PLAYED HAVOC IN OPEN SPACES AS WELL AS IN BUILDINGS.



RAILS BENT IN PARALLEL CURVES WHEN THE EARTH'S CRUST MOVED AND SHIFTED FOUNDATIONS, BALLAST, AND SLEEPERS AT ONCE: THE STRANGE EFFECT OF THE EARTHQUAKE ON THE PORT AHURIRI RAILWAY.



A QUAYSIDE IN NAPIER AFTER THE EARTHQUAKE: SMASHED JETTIES AND WOODWORK; WITH H.M.S. "VERONICA," WHOSE CREW DID EXCELLENT SERVICE IN THE RESCUE WORK, SEEN IN THE BACKGROUND.



WHERE FISSURES APPEARED IN ALL DIRECTIONS IN THE COUNTRYSIDE: HUGE CRACKS IN A ROAD, SUCH AS AT FIRST ISOLATED STRICKEN NAPIER AND PRODUCED GREAT CONGESTION OF TRAFFIC.

The problem of transport and communication was one of the most serious of the many which faced the authorities of the stricken town of Napier. The congestion on the highways at first may be imagined; the country seen from the air appeared criss-crossed with fissures, which, where they did not destroy the surface, at least made fast driving on the roads impossible. The railways also suffered severely, and the big tunnel near Wairoa collapsed, many workmen making extraordinary escapes through an eighteen-inch fissure. The foreshore at Napier was raised by at least five feet, and the wharves were extensively damaged. Our readers will remember that the sloop H.M.S. "Veronica" (Commander H. L. Morgan) had put into the harbour some five hours before the first shocks occurred: her crew



THE WORST MENACE TO THE LIVES AND PROPERTY OF EARTHQUAKE SUFFERERS: FIRE—AN OUTBREAK AMONG THE WRECKAGE AT THE NEIGHBOURING TOWN OF HASTINGS, AFTER THE FIRST SHOCKS.

subsequently rendered valuable assistance in a variety of ways. Commander Morgan sent one of the earliest reports received from Napier, by wireless. He stated that "Practically all the stone and brick buildings have been destroyed, and in many cases are blazing furiously. Hundreds of wooden buildings have been wrecked. The water supply having failed, the firemen are unable to cope with the flames. . . . I have organised a food depot and am policing the streets. An X-ray station is being established." The fire at Napier is described as having been more destructive than the earthquake. "The flames swept a swathe two streets wide through the centre of the town, till vacant land checked the spread of the fire to the residential areas."



## BOOKS OF THE DAY.

THE continuity of civilisation depends on the transmission of ideas and experience from one generation to another, and in that process books play a considerable part. Death closes the volume of every man's wisdom, and all his store of knowledge and culture is then lost, unless he has in some way imparted it to those that come after. Nowadays, as far as a reviewer can judge, this fact seems to be generally realised, and most people make laudable efforts to preserve for posterity a record of their earthly pilgrimage, and of their contribution (if any) to the sum of human attainment. Let no one say, then, that there are too many books, for in some of them, at least, may lie the hope of the future. It is true that in our "bumper" harvests of autobiography, we may have to separate the wheat from the chaff, but we cannot blame the chaff for being there. It has not the slightest idea, of course, that it is chaff.

For readers interested in the Victorian Age, and in Victorian Liberalism especially, a book that may claim—like certain patent foods—to be "all wheat" is "THE PERSONAL PAPERS OF LORD RENDEL." Containing his Unpublished Conversations with Mr. Gladstone (1888 to 1898) and other Famous Statesmen; Selections from Letters and Papers reflecting the Thought and Manners of the Period; and Intimate Pictures of Parliament, Politics, and Society. Illustrated (Benn; 18s.). The author was a rich man, with "a passion for fine homes," and after entering Parliament in 1880 he became widely known as a political host. His recollections are extremely interesting for the glimpses they afford of life behind the political scenes.

Lord Rendel's relation to Mr. Gladstone, with whom he was very intimate, might be described as that of confidant without portfolio. One is reminded—*mutatis mutandis*—of Colonel House and President Wilson. The omission of Lord Rendel from successive Liberal Governments seems to have been due to a mutual misunderstanding, honourable to both. "Mr. Gladstone, believing that Lord Rendel's position as Managing Director in London of the Armstrong-Whitworth concern might be difficult to reconcile with his appointment as a Minister, never thought of relaxing his high standard of duty even in the case of so tried a friend," while Lord Rendel was too scrupulous to hint that any supposed disqualification could easily be removed. He had an independent opportunity, however, to prove his statesmanlike abilities, when he was invited by Sir Robert Hart, on behalf of the Dowager Empress of China, to negotiate peace with France after the Tongking War, and, again, to attempt to avert war between China and Japan. The settlement with France was duly effected, but it was found impossible to prevent the Chino-Japanese War—a failure which at the time was partly attributed "to Lord Rosebery's nervous dread of doing anything to disturb the 'Concert of Europe.'"

The "other famous statesmen" who figure in these pages include Disraeli, Parnell, Harcourt, Chamberlain, and Lords Salisbury, Granville, Spencer, and Morley; and there is a good deal, too, about Queen Victoria and King Edward. But Mr. Gladstone is throughout the protagonist, and, seen through the eyes of a familiar friend, he appears much more human than usual. Thus on one occasion he "raised humorously the question whether it was worse to gamble than to drink," admitting for his own part that "he had no taste for cards, whereas he remembered well the pleasure and stimulus to the brain given by sipping wine, and could well imagine in himself a turn for drink." Gladstonian humour was of a somewhat rarefied and Olympian type, but that it did exist many of Lord Rendel's anecdotes prove.

Among public events on which the book throws a fresh light, the most important are the Parnell scandal and the tragedy of Gordon, of whose character and proceedings in China and the Sudan the author is somewhat critical. Naturally, he is at pains to vindicate his own friend. Of the personal views at the back of Mr. Gladstone's foreign policy we get various revelations, as, for instance, that he did not care much to cultivate Napoleon III., though, when passing through Paris about 1867, he left his name

at the Tuileries and accepted an invitation to dinner. Elsewhere, Lord Rendel writes: "Mr. Gladstone told me as a fact not enough known, and likely to be somewhat buried in official records, that the Third Napoleon had, in or about 1864, missed an opportunity which, turned to account by France, would probably have altered the whole course of subsequent history." England had proposed joint Anglo-French aid for Denmark against Prussia. "Napoleon was foolish enough to decline the proposition. . . . So Denmark went to the wall, and the first aggressive step in the series of movements by Prussia towards the creation of the German Empire and the reduction of French pretension was secured at a time when Louis Napoleon might easily have nipped the Bismarck programme in the bud."

Concerning a later step in the same course of Prussian aggressions, Lord Rendel records on another occasion: "Speaking of the Empress Eugénie, Mr. Gladstone showed much feeling of the awful responsibility she incurred in relation to entering upon the Franco-German War. He considered the Emperor as at the time almost a cypher, and the war as the work of a wretchedly weak Minister (Ollivier) yielding to, instead of guiding, a woman. It was very hard on France, a cruel wrong." How far this

Ollivier was the head.

The Emperor was thoroughly averse to war. The Empress was not so. But the evidence does not suggest that she took, or, indeed, could have taken, any responsible step." If, however, she was able to make the force of her personality prevail, her lack of official power does not seem to be of much importance. That she did exert such influence Mr. Sencourt makes clear. "Eugénie" (he writes), "dominated by the memories of Sadowa, was in the high excitement of a patriot on the verge of war"; and again: "She was carried away by the fierceness of popular feeling, and by faith in her own abilities as Regent, to speak in an uncompromising tone to Napoleon, to Gramont, and to Metternich." As far back as 1856 she had been described as "the most influential of Napoleon's Ministers," and during the last five years of the reign, Mr. Sencourt remarks elsewhere, "she kept the Emperor in harmony with her increasing control of affairs."

Politics apart, the life of the Empress, with her abounding vitality and her dramatic experiences, forms an enthralling story. One phase of her character was her practical turn for charity, and she did much for the poor of Paris. There

is an account of her visit to an institution for prison children which reminds me of scenes described in another new biography, that of a man who devoted his life to the poor children of London, namely, "DR. BARNARDO." Physician, Pioneer, Prophet. Child Life Yesterday and To-day. By J. Wesley Bready, Ph.D. (London), B.D. (Toronto), M.A. (Columbia), B.D. (Union N.Y.). Illustrated (George Allen and Unwin; 7s. 6d.). I have given the author's various degrees to indicate briefly his wide outlook gained from his association with Canada and the United States. His London doctorate was bestowed in recognition of his previous book, "Lord Shaftesbury and Social-Industrial Progress." In the present work Lord Shaftesbury again figures prominently, as the leading philanthropist whose influence gave a public send-off to Dr. Barnardo's early efforts; and a preliminary chapter traces the awakening of the public conscience, in regard to social evils, through the eighteenth-century religious revival originated by John Wesley. Dr. Bready quotes an assertion by Sir Josiah Stamp that "Wesley and Shaftesbury . . . by evolution of opinion and sympathy," saved Britain from "bloody revolution."

References to the French Revolution and its effects occur in the preliminary survey of the social conditions that formed the background to Dr. Barnardo's wonderful

career, and we learn that one of his ancestors, a banker, helped to finance the First Napoleon. Thomas John Barnardo himself was born at Dublin, in 1845. He was in London, training for missionary work in China, when one day he came across a vagabond boy who said, "I don't live nowhere," and proved typical of countless others—a discovery which caused the young medical student at the London Hospital to change his sphere of action from the Far East to the East End, and so led to his becoming "the Father of Nobody's Children," with "the largest family in the world." The story of these early days—of his winning over roughs who maltreated him; of his impromptu speech at a meeting (in place of an absentee) when he told the tale of London's homeless boys; of the resulting invitation to Lord Shaftesbury's and the after-dinner expedition into slum-land that proved his case; and of the donkey-shed that was the first beginning of the famous Homes—all this story is full of drama and pathos.

Most moving of all, perhaps, is the scene of Dr. Barnardo's funeral. "Christians and Jews alike did reverence to the greatest friend East London and the outcast children of Britain have known. . . . No State honours had been conferred upon this missionary to the poor; but now the People rose up to honour him as few titled persons have ever been honoured. . . . The Kingdom of Childhood, the world over, has forever been made more joyous by the life he lived." It was an inspiring life, and the power of its appeal, as here recorded, owes much to the skill and enthusiasm of the biographer. He has given us a book that will rank high in the annals of charity.—C. E. B.

The Book of the Week article will be found on pages 432 and 434.



THE SECOND ART TREASURE EXHIBITED UNDER THE NEW "STARRING" SYSTEM AT THE VICTORIA AND ALBERT MUSEUM: "KIRKSTALL ABBEY," BY THOMAS GIRTIN (1775-1802), FRIEND OF TURNER AND HIS RIVAL IN WATER-COLOUR LANDSCAPE.

In our last issue we illustrated the first object chosen under the interesting new scheme, just instituted at the Victoria and Albert Museum, of exhibiting prominently one important work during every week, isolated in a recess with a fuller description. The above picture was selected for the second week, with the following note: "Thomas Girtin was born in 1775, the same year as Turner. In friendship, as well as in creative achievement and fresh development of water-colour art, the two grew up side by side till Girtin's early death at the age of twenty-seven. 'If poor Tom had lived,' said Turner, 'I should have starved.' Though Girtin had profound skill in rendering the delicate play of light and shadow on architectural surfaces, it was in landscape that his genius found fullest expression. Like De Koninck and De Wint, he excelled in rendering wide spaces with long horizontal lines. 'Kirkstall Abbey,' one of his masterpieces, is not as far from Rembrandt's 'Gold Weigher's Field' as Yorkshire is from Holland. This drawing (dating from about 1798) was bought for the Museum in 1885 for 100 guineas."

By Courtesy of the Victoria and Albert Museum. (Copyright Reserved.)

imputation was justified is a debatable point, and, as we all know, it is not easy to fix the blame for a war on a particular individual—exalted or otherwise. Ample evidence bearing on Gladstone's dictum is now available in "THE LIFE OF THE EMPRESS EUGÉNIE." By Robert Sencourt. With Foreword by the Duke of Berwick and Alba, and nine Illustrations (Benn; 21s.). A frontispiece portrait in colour shows the Empress in the heyday of her youth and beauty.

Here we have a new and authorised biography, published with the help and approval of relatives, based on material not hitherto available, and, in my opinion, a work of outstanding merit and interest. The Duke of Alba states that the Empress would never write her own memoirs, but left to him, as her closest relative, her family papers, which he placed at Mr. Sencourt's disposal. "He is the first" (the Duke adds) "to have had access to this material, though his vivid portraiture of her character and life are his own work. He has done more than recapture the charm of a great personality; with the use not only of my family documents, but also of those in the State Archives at Vienna, he has added the results of new discoveries to his story of a noble and historic life."

As to the war of 1870, which (it is interesting to remember to-day) arose out of the old trouble concerning the Spanish succession, the biographer, while stating the case very impartially, seeks to absolve the Empress from official responsibility. "Nothing can really alter the fact," he points out, "that though the actual declaration of war was the prerogative of the Crown, France in 1870 was under a responsible parliamentary Government, of which



## "DRAGONS OF THE PRIME" AS THEY LIVED IN LANDSCAPE SETTINGS CONSTRUCTED



1. AN ANCESTOR OF THE ARMADILLO, COMMON IN SOUTH AMERICA DURING THE PLEISTOCENE EPOCH: GLYPTODON, WITH ITS 12-FT. LONG DOMED BONY CARAPACE AND MASSIVE CLUBBED TAIL.



2. A CARNIVOROUS BIFEDAL DINOSAUR THAT FEED ON ITS HARMLESS CONTEMPORARIES, HUNTING THEM OR EATING DEAD BODIES: CARNOTAURUS (SO NAMED FROM THE SHORT, BONY HORN ON ITS NOSE)—TWO SPECIMENS DEVOURING THE CARCASS OF AN APATOSAURUS.



5. A DISTANT RELATIVE OF THE TRUE CATS, WITH TIGER-LIKE HEAD BUT NOT REALLY A TIGER: THE SABRE-TOOTH (MACHRODUS) OF PLEISTOCENE AND PLEISTOCENE TIMES, WITH JAWS THAT PROBABLY OPENED WIDER THAN ANY OTHER MAMMAL'S.



6. A VEGETABLE-FEEDING DINOSAUR ARMED WITH A BONY NECK-FRILL PROLONGED INTO SPINES: TRICERATOPS, ALLIED TO TRICERATOPS (10), BUT SMALLER—PROBABLY ONLY 12 FT. LONG, FROM THE UPPER CRETACEOUS ROCKS OF ALBERTA—A PAIR DISTURBED WHILE BROWSING.



9. ONE OF THE BIFEDAL DINOSAURS THAT RAN ON THE HIND-LIMBS, AND USING THE FORELIMBS FOR TEARING VEGETATION: IGUANODON (NEARLY 30 FT. LONG), COMMON IN WEALDEN ROCKS OF SOUTHERN ENGLAND AND BELGIUM.

We illustrate here some interesting examples from a series of photographs showing reconstructed models of extinct reptiles and mammals grouped in their natural surroundings. They were specially prepared for educational purposes and based on accurate scientific data. "By a study of the bones of fossilized skeletons [we read in the journal "Discovery"] it can be decided whether the animal was mammal, bird or reptile, and the creature's food is ascertainable by examination of the teeth. From such starting points, the body can be reconstructed. These great beasts were remarkable for their lack of brain space. The method of constructing the models is interesting. First, a framework of wire and metal is built, conforming roughly to the skeleton, and this is covered with some material which can be moulded by hand. The muscular system is now worked in, and, when all the details are completed, a plaster cast is made." Many mounted skeletons or plaster reproductions are in the Natural History Museum at South Kensington. Among them are Glyptodon (No. 1), Diplodocus (No. 3), Sabre-Tooth (No. 5), Megatherium (No. 7), Uintatherium (No. 8), Iguanodon (No. 9), Triceratops (No. 10), Phenacodus (No. 11), and Arsinotherium (No. 12), Ceratopsus

## AND MOVED: MODELS OF EXTINCT ANIMALS TO REPRESENT THEIR NATURAL HABITAT.



3. ONE OF THE LARGEST KNOWN ANIMALS: THE GIANT DIPLODOCUS, NEARLY 90 FT. LONG; A SMOOTH VEGETARIAN DINOSAUR WITH SMALL BRAIN POWER AND NO DEFENCE AGAINST CARNIVOROUS RELATIVES, FOUND IN THE JURASSIC DEPOSITS OF NORTH AMERICA.



7. A MONSTER THAT MAY HAVE BEEN HUNTED BY PREHISTORIC MAN IN ARGENTINA, AND OF WHICH A DOMESTICATED SPECIMEN WAS FOUND IN PATAGONIA: MEGATHERIUM, ONE OF THE GIANT GROUND-SLOTHS OF NORTH AND SOUTH AMERICA IN THE PLEISTOCENE PERIOD.



11. THE BEST-KNOWN OF A GROUP OF PRIMITIVE UNGULATES THAT CONNECTS THE HOOFED MAMMALS WITH THE CLAWED: PHENACODUS, OF THE LOWER EOCENE PERIOD, WITH FIVE-TOED FEET—HERE SHOWN AT A WATER-HOLE IN A RIVERBED DURING A DRY SEASON.

(No. 2) could probably swim a little. Its remains are found in Jurassic rocks of Western North America, but somewhat similar forms (Megalosaurus) are known from England, Africa, and India.—Diplodocus (No. 3) was awkward and slow on land, but in water the great body weight was considerably eased, while the long neck facilitated the collection of succulent water-living vegetation. Being a reptile, it was cold-blooded, and probably laid eggs.—Stegosaurus (No. 4) walked on all-fours. It is here shown going down to a lake to drink.—The fangs of Sabre-Tooth (No. 5) were recurved and blade-like, wide and quite thin, with the hinder edge serrated. How they were used is a puzzle. Probably he sprang on slow-moving herbivores, and, when a blood-vessel had been severed, drank the blood. Afterwards he slashed again with his sabres to detach the flesh.—Megatherium (No. 7), the largest of the giant ground-sloths, was confined to South America. In the Eberhardt Cavern, Patagonia, were found remains of one that had been kept by man as a domesticated animal.—Of the Iguanodon (No. 9), twenty-two complete skeletons were found in one pit at Bernissart, in Belgium.—[PHOTOGRAPHS BY CAMERASCOPES-MONDIALE.]



4. A DINOSAUR WITH BONY BACKBONE PLATES AND SPIKED TAIL, POSSIBLY USED LIKE A CRUSADER'S MACE: STEGOSAURUS, FOUND IN JURASSIC ROCKS OF NORTH AMERICA AND ENGLAND.



8. A LARGE MAMMAL OF THE REMOTE EOCENE PERIOD IN NORTH AMERICA THAT BECAME EXTINCT IN LOWER TERTIARY TIMES: UINTATHERIUM, A PONDEROUS CREATURE WITH A BIZARRE SKULL—TWO YOUNG BULLS EMERGING FROM THE BUSH.



12. ONE OF THE MOST FANTASTIC MAMMALS ON RECORD: ARSINOTHERIUM, FROM THE PAVUM, EGYPT, AN EXTINCT HERBIVOROUS CREATURE, RESEMBLING IN MANY DETAILS THE HYRACES, OR AFRICAN "DASSIES."



# The World of the Kinema.

By MICHAEL ORME.

## CHARLES CHAPLIN'S "CITY LIGHTS."

IT is not too much to say that the universe has been waiting for "City Lights," the "comedy-romance in pantomime" written, directed, and produced by Charles Chaplin, for the empire of the greatest genius of the screen is practically without frontiers. There have been and still are a number of artists of international appeal; men and women whose names draw the public to the kinemas of many countries as a magnet draws a needle, whose hold on mass imagination has been demonstrated when they have appeared in person in the capitals of the world. Some of them have their definite external attributes—a straw hat, a pair of horn-rimmed spectacles, even a trick of manner—that are universally familiar and easily recognisable when they are donned in affectionate or admiring mimicry. But the famous little figure born of Charles Chaplin's brain, the small, pathetic, comic fellow with his baggy trousers, big boots, bowler hat, and "wangee" cane, is not only an inspired droll who clings in his clowning to the trappings that have come to be part of his personality; he has a soul, a mentality that reaches out to us from the screen and draws us into comradeship with him. He is humble, yet he strives towards the heights. And because this "Charlie" does ridiculous things, because we are invited to laugh at him, because he is so infinitely human in his struggles, his failures, his achievements, his aspirations touch an answering chord in us. He is the world's friend, a funny little chap so eloquent in silent self-expression that we seem to know him as well as—ay, and even better than—the friends with whom we have grown up. Yet "Charlie" of the screen has never spoken. He needs no words.

It is our feeling of personal kinship, of intimacy and comradeship—call it what you will—that makes "Charlie" less dependent on his material than any other artist of the screen. The story he elects to tell us is of secondary importance. So long as it provides an adequate background for his adventures, an opportunity not only for his amazing power of comic invention, but also for his exquisite artistry in disclosing the deeper emotions, we ask no more of it. "City Lights" certainly came to London wrapped in a rosy light of boundless and loving recognition of a great artist. The first night at the Dominion Theatre will not easily be forgotten. The presence of Charles Chaplin lifted the occasion to the pinnacles of an excitement that swept over the audience in almost visible waves like summer winds rippling across a corn-field. Cold criticism fled before the breeze. The picture has taken the town by storm.

The theme of "City Lights" is by this time common property, and is, indeed, simplicity itself. A tramp, a blind girl, and an eccentric millionaire are its chief protagonists. Charlie saves the life of the man of money, who in his cups is emotional, suicidal, and extravagantly grateful to his rescuer. He presses money on the little tramp, but unfortunately denies all knowledge of him when "the morning after"

brings an irritated sobriety in its wake. So Charlie, the idealist, having bestowed the dollars on the blind flower-girl, in order that she may regain her eyesight, lands in gaol. When he emerges, more down and out than before, more than ever the butt of street-urchins and loafers, he finds the penniless girl he has befriended installed in a flourishing flower-shop. He

silent drama. The second part of the picture has its moments of *longueur* and one episode at least that might be drastically curtailed with much advantage. It is neither pleasant nor very amusing. But Charles Chaplin's freshness of attack in dealing with familiar tricks, his unimpaired ingenuity in devising new and indescribably funny situations, his masterly sense

of screen-material, carry "City Lights" beyond the reach of calm analysis. Even in its weakest passages, Charles the producer lifts the picture to the level of "Charlie" the actor.

## "TELL ENGLAND."

Mr. Anthony Asquith, steering clear of that pretentiousness which hangs the title "epic" on to almost any film that goes outside the boundaries of everyday happenings, has fallen into the equally unfortunate mistake of allowing his screen version of Mr. Ernest Raymond's famous book to be described as "a great romance of glorious youth." It is true that the film has more than one moment that is both great and glorious. But, except in one isolated instance, the greatness is a matter of pictorial achievement that is as far removed from romance as terror is from joy. In the fictional part of their subject—the story of two school-friends who joined up together

in 1914, trained together, received their commissions together, were sent to the Mediterranean front together, and ultimately occupied the same section of trench above which the demoniac, choking laughter of "Coughing Clara," a Turkish trench-mortar, cackled and shrieked until the nerves of one of them were torn to shreds—neither Mr. Asquith nor his co-director, Mr. Geoffrey Barkas, has contributed anything new, or even particularly forceful, to a theme of which the emotional content, almost as clearly as its technical treatment, reveals the influence of "Journey's End" and "All Quiet on the Western Front."

In this respect, the film is derivative rather than constructive. It follows—courageously, even a little shamelessly, but it never leads. Dramatically, it is less successful than its great predecessors. The opening sequences are far too long and overburdened with irrelevant detail. Some of them smack too obviously of "Is there honey still for tea?" Some of the editing that, with much of the photography, follows the Russian method of constant close-ups and cutting-in, is disjointed and confused. With the over-emphasis of the human element, Mr. Asquith has defeated his own ends. All this has been done before, said before, thought before. The sluices of remembrance in the generation that lived through the war may be as full as ever, but their gates are closed down. So many times already has the screen demanded their unlocking that we are becoming reluctant to surrender the keys again. To say that the two youthful, central figures of "Tell England" are lacking in poignant appeal would be untrue. But, in as far as the directors have—in intention, at any rate—made them of greater importance in the balance of production, and have devoted a far greater proportion of footage to them and their immediate surroundings

[Continued on page 440.]



THE SPECTACULAR FILM OF THE OKLAHOMA LAND RUSH: SITE-SEEKERS READY FOR THE START—IN "CIMARRON," WHICH IS NOW BEING SHOWN AT THE LEICESTER SQUARE THEATRE.

Reproduced by Courtesy of Radio Pictures.

gazes at her through a plate-glass window. She is amused at the devotion in his eyes. She offers him a flower, a coin. It is only when she takes his hand in an impulse of pity that she recognises her unknown Prince Bountiful. She "sees" at last. And Charlie, tremulous, humble, uncertain how to interpret her tears, stands at the gates of paradise. The climax is a moment of sheer beauty, conceived and handled in the finest terms of the kinema, a flawless piece of



ON A MYSTERIOUS LINER WITHOUT CAPTAIN, CREW, OR LIGHTS: A SCENE FROM "OUTWARD BOUND," WHICH IS DUE AT THE REGAL TO-DAY, MARCH 14.

"Outward Bound" is the screen version of Mr. Sutton Vane's play. Though the film was banned by the British Board of Film Censors (it purports to portray life after death), the L.C.C., in collaboration with the representatives of the Middlesex and Surrey County Councils, have consented to its exhibition in theatres under their jurisdiction, with certain limitations. The actors seen here are (l. to r.): Tom Prior, a lovable wastrel (Leslie Howard); Henry and Ann, the two lovers who have decided to end their lives (Douglas Fairbanks jun. and Helen Chandler); Mrs. Clevedon-Banks, an unregenerate old snob (Alison Skipworth); Mrs. Midget, a charwoman (Beryl Mercer); and Mr. Lingley, an unscrupulous business man (Montagu Love).—[Reproduced by Courtesy of Warner Brothers.]



## The Minaret of Death: An Ancient Tower in Turkestan from which Condemned Prisoners were Flung.

THIS tower was formerly used as a place of punishment, the persons condemned being flung down from the top. It recalls the Tarpeian Rock of ancient Rome. A structure similar to the above is described, in an account of Bokhara, in "Turkestan," a book by W. E. Curtis. "Between the Masjid Baliand and the Miri Arab (we read) stands a lofty tower, 212 ft. high and 42 ft. in diameter at the base, built in the tenth century. At the summit is an open gallery from which criminals formerly were thrown headlong upon the pavement below; but of late years (1911) this penalty is inflicted only upon counterfeiters, matricides, and persons guilty of treason. Such executions are announced by public criers, and are witnessed by enormous crowds. The tower is called the Minari Baliand—the minaret of the mosque Baliand." In 1841 two British officers, Colonels Stoddart and Conolly, suffered this fate. They had been sent in 1837 by the East India Company on a peaceful mission to the Amir Nasrullah of Bokhara. He imprisoned them for three years in an underground "black hole," and finally had them flung from the top of the minaret, Minar Katan, 210 ft. high. This mode of execution, it is said, was practised till about thirty-five years ago. One minaret thus used has become a radio station.

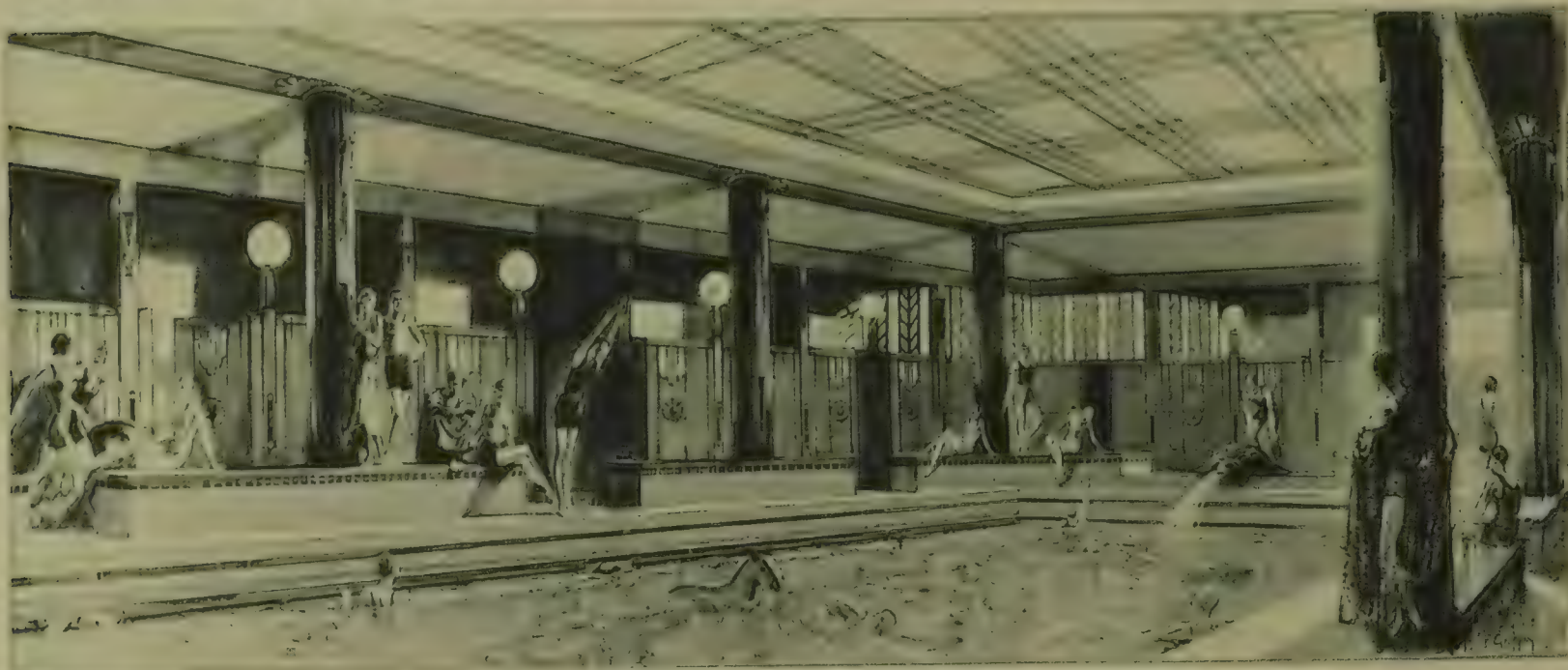


*Do not cut along this edge, but unfold the Panorama overleaf.*

A TURKESTAN PARALLEL TO THE TARPEIAN ROCK: A MINARET ONCE USED FOR EXECUTION BY THROWING FROM THE SUMMIT—A FATE SUFFERED BY TWO BRITISH OFFICERS IN 1841.



# FAMOUS ARTISTS ADORN A NEW LINER: THE "EMPRESS OF BRITAIN."



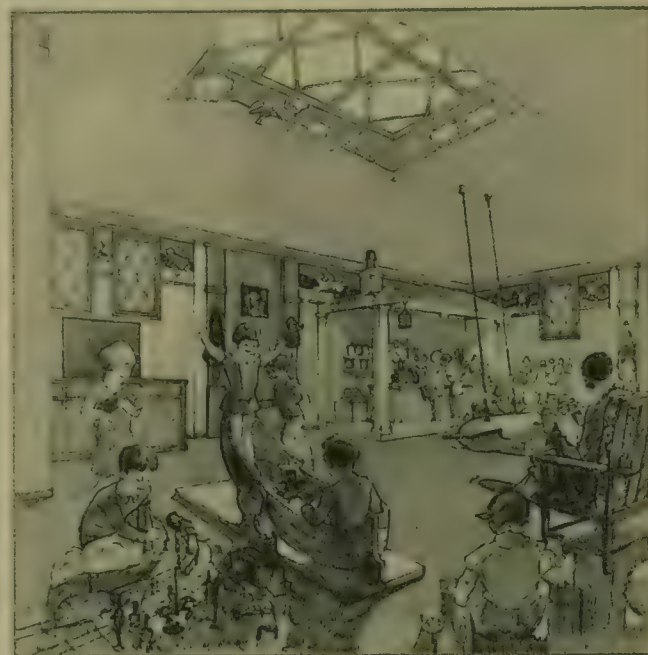
A "LIDO" AFLOAT ON THE HIGH SEAS: THE OLYMPIAN POOL—"A DECORATIVE MARVEL OF TRANSLUCENT TERRAZZO GLASS AND TEAK"—THE SWIMMING-BATH ON BOARD THE NEW CANADIAN PACIFIC LINER, "EMPRESS OF BRITAIN," NOW APPROACHING COMPLETION AND DUE TO SAIL ON HER FIRST VOYAGE ACROSS THE ATLANTIC, FROM SOUTHAMPTON TO QUEBEC, ON MAY 27.



A "HEATH ROBINSON" ROOM ABOARD THE "EMPRESS OF BRITAIN": THE KNICKERBOCKER BAR, DECORATED BY THAT MASTER OF WHIMSICAL INVENTION WITH A MURAL "LEGEND OF THE COCKTAIL."

THE great new Canadian Pacific liner, "Empress of Britain" (of which the four pages here following contain a large diagrammatic drawing), is remarkable for the magnificence and exceptional spaciousness of her public rooms and places of recreation. A distinctive feature in the decorative scheme is the fact that famous artists have designed the chief apartments. For example, Sir Charles Allom is responsible for the great central salon, known as "Mayfair," on the lounge deck. "He has utilised the grand spaces of this room" (to quote an illustrated C.P.R. brochure) "to create a

[Continued below.



MORE "HEATH ROBINSON" DECORATIONS IN THE "EMPRESS OF BRITAIN": THE CHILDREN'S PLAYROOM, ITS WALLS ADORNED WITH NURSERY-RHYME HEROES AND HEROINES.



SIR CHARLES ALLOM'S BRILLIANT CONTRIBUTION TO THE SCHEME OF DECORATION IN THE MAGNIFICENT PUBLIC ROOMS OF THE "EMPRESS OF BRITAIN": "MAYFAIR," ON THE LOUNGE DECK, THE GREAT CENTRAL SALON OF THE NEW CANADIAN PACIFIC LINER, WITH A RENAISSANCE DESIGN OF WALNUT PANELLING PICKED OUT IN SILVER AND MARBLE PILASTERS ORNAMENTED IN BRONZE.

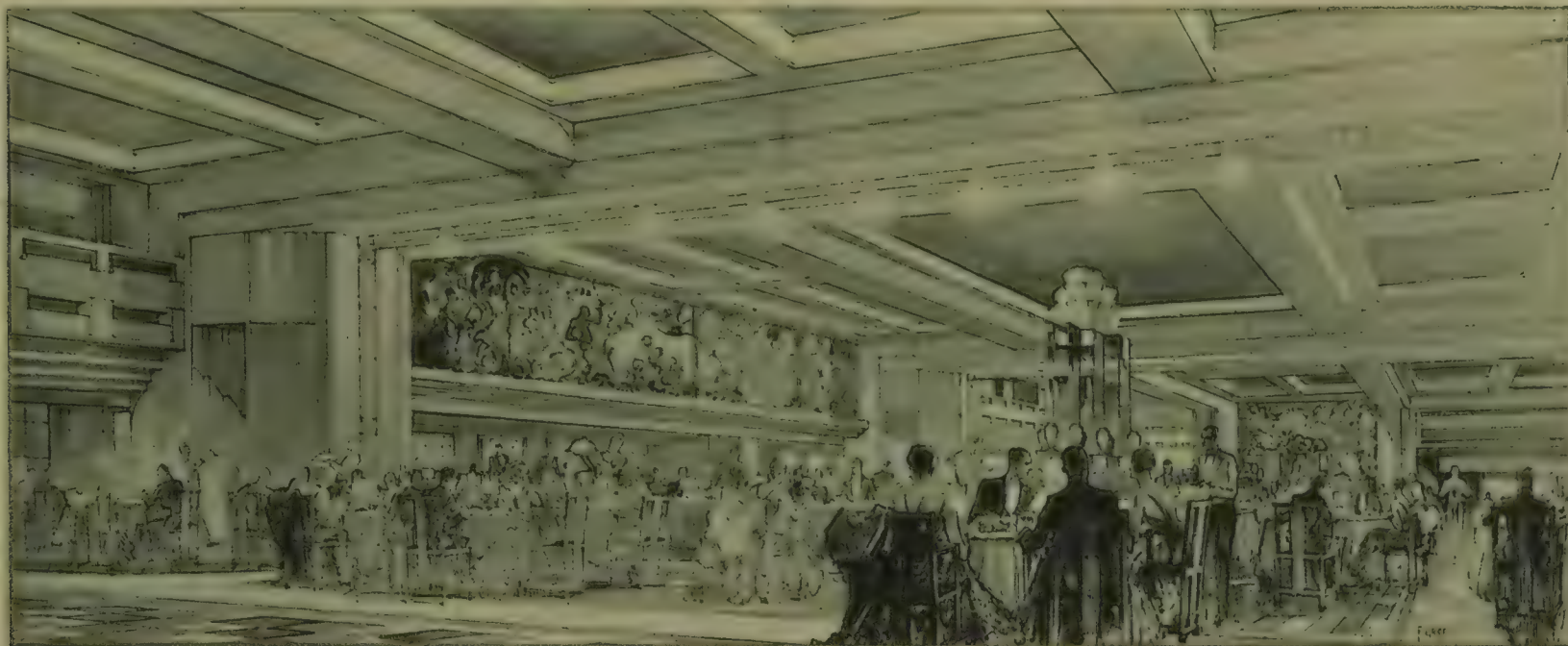
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brilliant central setting, bordered by restful vistas and large-windowed bays. The decorative motif is Renaissance. Rich walnut panelling is picked out in silver. Marble pilasters are ornamented in bronze. The tympanum sunburst is a glory of simplified modern conception." A pleasing contrast is afforded by the whimsical humour of Mr. Heath Robinson, represented both in the Knickerbocker Bar, where he displays his inimitable turn for fantastic inventions and appliances, and also in the Children's Playroom, which he has adorned

appropriately with simpler mural paintings depicting familiar characters from nursery rhymes. Of the big swimming-bath, called the Olympian Pool, we read: "Under a full glass ceiling, which gleams as the brilliant warmth of Adriatic sunshine, this exquisite setting is a veritable Lido in activity. Water spouts from a sea-turtle of terrazzo glass. A terraced café borders the pool's forward end, spectators' galleries command its sides, and the whole is set amid delicate glass mosaics and adroitly carved teak."



## FAMOUS ARTISTS ADORN A NEW LINER: THE "EMPRESS OF BRITAIN."



A "BRANGWYN" ROOM ON BOARD THE "EMPRESS OF BRITAIN": THE SPACIOUS DINING-SALOON, KNOWN AS THE "SALLE JACQUES CARTIER," DESIGNED BY SIR FRANK BRANGWYN, R.A., AND ADORNED WITH CHARACTERISTIC MURAL PAINTINGS BY THAT FAMOUS ARTIST—HERE SHOWN AS IT WILL APPEAR WHEN THE GREAT NEW CANADIAN PACIFIC LINER IS AT SEA ON HER FIRST TRANSATLANTIC VOYAGE.



A "LAVERY" SETTING FOR DANCES AND DIVERSION ON THE HIGH SEAS: THE "EMPRESS ROOM," DESIGNED BY SIR JOHN LAVERY, R.A., IN DELICATE CORALS, BLUES, AND SILVER, WITH CEILING REPRESENTING THE SKY AS IT WAS AT THE TIME OF THE SHIP'S LAUNCHING, AND PROVIDED WITH A NIGHT-CLUB STAGE FOR ENTERTAINMENTS—THE CENTRE OF INDOOR GAIETY IN THE NEW CANADIAN PACIFIC LINER.



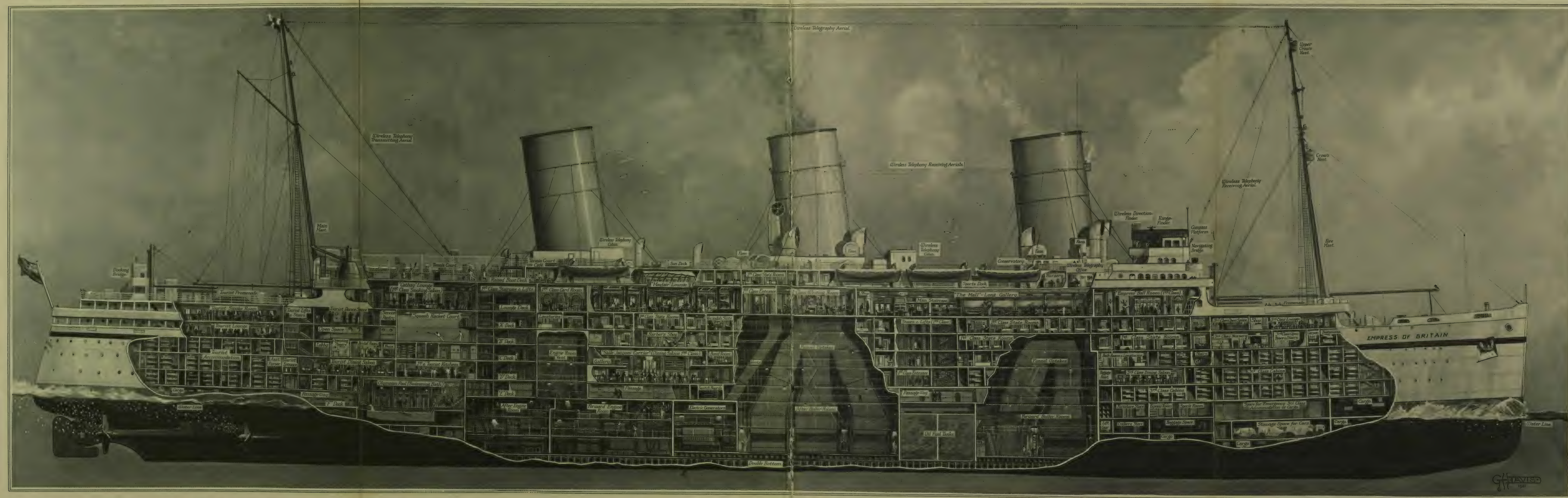
A "DULAC" DECORATIVE SCHEME ABOARD THE "EMPRESS OF BRITAIN": THE "CATHAY LOUNGE"—A WONDERFUL SMOKING-ROOM IN AN "ARABIAN NIGHTS" SETTING—DESIGNED BY MR. EDMUND DULAC, WITH A WEALTH OF EASTERN COLOUR AND IMAGERY IN PORCELAIN, NATURAL WOODS, AND CHINESE LACQUER, AND EQUIPPED WITH A BAR AND FIREPLACE FASHIONED IN TRANSLUCENT GLASS.

As noted on the previous page illustrating the splendid public rooms in the "Empress of Britain," a distinctive note has been given to the scheme of decoration by the selection of eminent artists to design particular apartments. Of the spacious dining-room that is called the "Salle Jacques Cartier," the official brochure already mentioned says: "Mr. Frank Brangwyn, R.A., famous for his mastery of ship traditions, has wrought this setting with his own inimitable imagery. His spreading frescoes, fore and aft, unfold a full tableau of the earth's bounties—delightful and appropriate background for a metropolitan cuisine." The "Empress Room" is the work of Sir John

Lavery, R.A. "Delicate corals, blues, and silver flow down, in restrained design, to meet the gleaming parquet floor. They re-echo in the expanse of mirrored walls. Here, one dances away the magic of ocean nights; one plays under a canopy of sky which reproduces the heavens at the time of the liner's launching; one watches *divertissements* presented from a night-club stage." The Smoking-Room, picturesquely termed the "Cathay Lounge," was designed by Mr. Edmund Dulac, noted for his illustrations of the "Arabian Nights" and kindred works. "All that is brilliant and vigorous in the colour of the ancient Far East Mr. Dulac has portrayed."



British-Built to Bring Canada within Five Days of the Motherland: The Great Canadian Pacific Liner, "Empress of Britain," Launched by the Prince of Wales, Just being Finished for her Open-Sea Trials before Entering Service.



G. H. DAVIS  
1931

**FROM SWIMMING-POOL TO TENNIS-COURT; FROM ELECTRIC KITCHEN TO WIRELESS-TELEPHONE EQUIPMENT: ALL MODERN DEVELOPMENTS IN THE "EMPRESS OF BRITAIN" ENHANCING**

Supreme in the art of ship-building, British constructive skill has brought into being on the Clyde, in the past two years, the magnificent ocean liner, "Empress of Britain," here pictured in semi-perspective sectional view to show something of her very modern design and equipment. Launched last June by the Prince of Wales, this superb ship, representing the very latest in all-British ocean steamship development, will be the flag-ship of the Canadian Pacific fleet on the Atlantic. Most distinctive of all her up-to-date advantages is her amazing spaciousness. Although she is a vessel of 42,500 tons, 758 feet long, and 97½ feet broad, her passenger accommodation is generously distributed and strictly reserved

for just 1153 all told—423 first class, 260 tourist third cabin, and 470 third class. This means an unprecedented abundance of ship-space. The wonderful wireless appliances are the last word in this service at sea. Quite distinct from her regulation signalling-apparatus are the wireless-telephone rooms, containing instruments for telephonic conversation between ship and shore throughout the voyage. In this service, the "Empress of Britain" will be quite unsurpassed. Her speed will be a full 24 knots, enabling her to make the passage between Southampton and Quebec in 5 days, the actual open-Atlantic portion being done in 3½ days. The ship will have ample reserve of power to maintain her regular speed

**THE COMFORT OF OCEAN TRAVEL—A DIAGRAM OF THE INTERIOR OF THE NEW C.P.R. LINER, DUE TO LEAVE SOUTHAMPTON ON MAY 27 ON HER FIRST TRANSATLANTIC VOYAGE.**

steadily even under extremely adverse conditions. Quadruple screws driven by steam turbines will propel the vessel, steam being generated by high-pressure water-tube boilers, in perfecting which the Canadian Pacific steamships department have been such successful pioneers. Oil fuel is used to fire the boilers, and their reserve capacity is more than ample to meet all contingencies. As oil fuel is practically smokeless, two only of the funnels serve the engine-rooms; the third forms part of a very perfect ventilation system. The "Empress of Britain" is essentially a fresh-air and sunshine ship, ideally devised for luxurious world-cruising besides her Atlantic service. Electric energy is used, not only for

lighting, but also for driving auxiliary machinery, but also for cooking and kitchen services. Electric-ray baths and beauty-treatments are among the vessel's modern "vanities," and electric "points" are provided in her cabin apartments. The palatial public rooms, decorated by famous artists, and the magnificent swimming-pool are illustrated elsewhere in this number. The principal means of recreation on the sports deck is the full-sized tennis-court. There is a regulation squash-racquet court, and a gymnasium near the swimming-bath. The passenger accommodation throughout attains the highest degree of efficiency, beauty, convenience, and comfort.—[DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY G. H. DAVIS.]





## THE WORLD OF SCIENCE.



### THE "PANSY-SHELL."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE other day there came to the Editor of *The Illustrated London News* a small box containing a "Pansy-shell" from Pansy Beach, Mossel Bay, South Africa. Mr. John Marcus, who sent it, is evidently keenly interested in the natural history of the seashore, and he sent it to us in the belief that he was sending something new, and something worthy of bringing to the notice of the readers of this page. He was, indeed, right in his surmise. This shell, from its general shape and sculpturing on the surface, certainly does bear a fanciful resemblance to the petals of a pansy; and it is evidently cast up on the shore in such numbers as to make the locality known as "Pansy Beach." But I wonder how many people suspect that the "Pansy-shell" is really the shell of a sea-urchin?

To get a grip of the singularities of shape and structure which have earned for it this fanciful name, we must survey it in comparison with its relations, near and remote. And this relationship is by no means apparent to ordinary folk. Its very name, "Sea-Pansy," shows this much. It shows, indeed, that it was bestowed on the dead shell; just as an allied American species is known as the "Sand-Dollar," from the rough general resemblance in the form and size of the shell to the silver dollar. The puzzling character they present is apparent again in the general name of "Cake-Urchins" bestowed on all the members of this tribe. There is nothing, indeed, in these names to suggest even a suspicion that any of these dead shells are those of sea-urchins—creatures which share a common descent with the starfish, the rosy-leather star, the sea-lilies, and the sea-slugs or holothurians.

Each of these several distinct types has pursued its own line of development, and in doing so has exploited, so to speak, its fundamental potentialities for adjustment to meet the stresses and strains of the "struggle for existence." The capture of food, the avoidance of enemies, and conformity to the conditions imposed by the external physical environment are some of the more obvious of these "conditions." But, when all is said and done, we must admit that we have only penetrated a very short way into the mysteries of what we may call their inner lives. They are all "radially symmetrical," whether we take the cylindrical body of the sea-slug, the star-shaped body of the starfish, the spherical body of the sea-urchins, or the tree-like body of the sea-lilies.

They form that complex piece of machinery known as "Aristotle's lantern," which functions both for the mastication of food and for breathing. Few animals have jaws of so complicated a pattern, and no others can be compared with them in beauty of construction. More than this I dare not say on this occasion, for so much else has to be crowded into my space.

As touching the spines. Those in the common sea-urchin, found in rock-pools during the summer holidays, are short. But they present some astonishing changes of form when one comes to survey the sea-urchins of

by the teeth. But those in the cake-urchins are transformed into spade-shaped plates to shovel sand containing organic detritus and small organisms into the mouth. Its respiratory functions have been lost. There is another curious feature about these "cake-urchins." Some have the margin of the shell deeply notched, and when this departure made its appearance some species modified it still further by closing up the notches to form holes. In the "sand-pansy" (Fig. 2) it will be seen there are two such holes; but there may be as many as six, as in the genus *Scutella*. What started the formation of the notches, and the further development into slits, and what purpose they serve, is at present unknown.

Though tempted to say more of these remarkable "cake-urchins," I must refrain, because I want to say something of another type of sea-urchin which has also become transformed in the course of adjustment to life on a sandy floor. The "cake-urchins," it will be remembered, owe their singular forms to a life spent on the surface of the sand, in which, on occasions, they may "bed" themselves down to the extent of, perhaps, as much as a quarter of an inch. But those now to be discussed, the "heart-urchins" (Fig. 3), burrow deeply, some species to a depth of as much as ten inches. Here again, as a consequence, the typical globular form of the body has been modified to meet the conditions imposed by this mode of life. But the body cavity has not been materially affected. It is relatively as large as in the rock-dwelling species. There has been no "flattening out." But whereas in the ordinary "sea-urchin" the mouth is in the very centre of the under-surface, and closed by the projecting points of the teeth, here the mouth forms a sort of open tunnel near the anterior border of a heart-shaped shield; while the hinder end of the alimentary canal lies close behind it, instead of in the centre of the roof, as in ordinary urchins. The spines, as in the "cake-urchins," are so reduced in size as rather to resemble fine hairs. On the under-surface they are curved and play an important part, for they are the sole organs of locomotion, which in other echinoderms is performed largely by the tube-feet.

The tube-feet of the "heart-urchins" show no uncertain evidence of adjustment to their burrowing habits. Some serve solely for breathing; that is to say, they function as gills. But those emerging from what we may call the anterior end of the body are of enormous length, terminating in finger-like fringes. These long and almost invisible threads are thrust, one at a time, out of the burrow to search for and seize portions of the surface film of the sand surrounding the mouth of the retreat for the sake of the diatoms and other small organisms it contains. When a "handful" has been secured, it is passed on to the waiting "buccal" tube-feet, which



1. A NATURAL WONDER CAST UP BY THE OCEAN: A "CAKE-URCHIN" (*ROTULA ORBICULUS*).

This is a near relative of the "Pansy-shell," but, as in many of this tribe, the margin of the shell, or "teat," is marked by deep notches. These "cake-urchins" are all restricted to places where the sea-floor is sandy.

the world. For in some they are immensely long, like great and very sharp knitting-needles; in others they are of enormous thickness; while finally there are some wherein they have become transformed in a most curious way, the tip being flattened out like a nail-head, so that, in combination with adjacent spines, they form a close "pavement" investing the shell. Here we have a striking illustration of "adjustment" and environment. For this type of urchin lives amid pounding breakers, and hence needs some special protection if it is to hold its own.

Having now a standard of comparison, let us pass to the "cake-urchins." The typical sea-urchin is a dweller amid crevices of rocks. The "cake-urchins" have become adjusted to life in a world of shifting sands. Here, surely, is something more than a mere statement of fact. The change in the inanimate environment is indeed a profound one; but the effect on the living bodies of these creatures has been still more profound. It is as if, enjoying no longer the protection of crannies in massive rocks, the weight of the sea above them had squashed them flat. Externally, it will be seen, the shell shows the same composition of closely-fitting hexagonal plates, and the same provision in the form of holes for the thrusting out of tube-feet. But the spacious dome-shaped chamber of the interior of the shell of the typical urchin is here reduced to the merest crevice. The roof and the floor are almost touching one another, leaving only just sufficient space for the accommodation of the organs of digestion and reproduction.

The effect of the pressure of the superincumbent water has indeed made itself felt. For not a little of that precious internal

space is taken up to provide columnar shell-pillars to support the roof. Other and no less striking changes have taken place in the external appearance of these creatures. The spines, so conspicuous a feature in the typical sea-urchins, are here so reduced in size as to resemble short hairs rather than spines, giving a velvety feeling to the touch. All those of the upper surface, be it noted, are clothed in a vestment of waving filaments, or "cilia," driving currents of water to the respiratory tube-feet, which assume here a curiously flattened form ranged along the areas which form the central "pansy-like" area of the shell. This transformation is accounted for by the fact that, being half-buried in the sand, some special device is necessary to enable them to secure their full meed of the life-giving oxygen suspended in the water.

"Aristotle's lantern" has undergone drastic changes of structure. This, it will be remembered, is formed



2. "A PANSY-SHELL," OR "SAND-PANSY": A MASTERPIECE OF UNCONSCIOUS CRAFTSMANSHIP BY AN OBSCURE TYPE OF SEA-URCHIN.

The "Pansy-shell" (*Echinodiscus bi-perforatus*) of Mossel Bay is really one of the tribe of so-called "cake-urchins." The five petal-like areas on the upper surface mark the perforations for the tube-feet.

Mysterious indeed is the causation of the marvellous system of closely-fitting hexagonal plates which constitute the shell of the typical sea-urchins. And it becomes still more wonderful when carefully examined. For its surface, externally, is seen to be studded over with a bead-like ornamentation, and pierced at regular intervals with tiny holes. The bead-like prominences form the bases of attachment of movable spines, while the holes serve for the exit of the tube-feet, by which the creature anchors itself or crawls from place to place. But through some of these holes emerge strange animated jaws, of three different forms, borne upon delicate, flexible stalks. Some are charged with the duty of seizing hold of, and throwing away, debris from around that would otherwise collect between the spines; some are for defensive purposes, and armed with spines and poison glands; while others seize food and convey it to the jaws. These jaws are really wonderful structures.



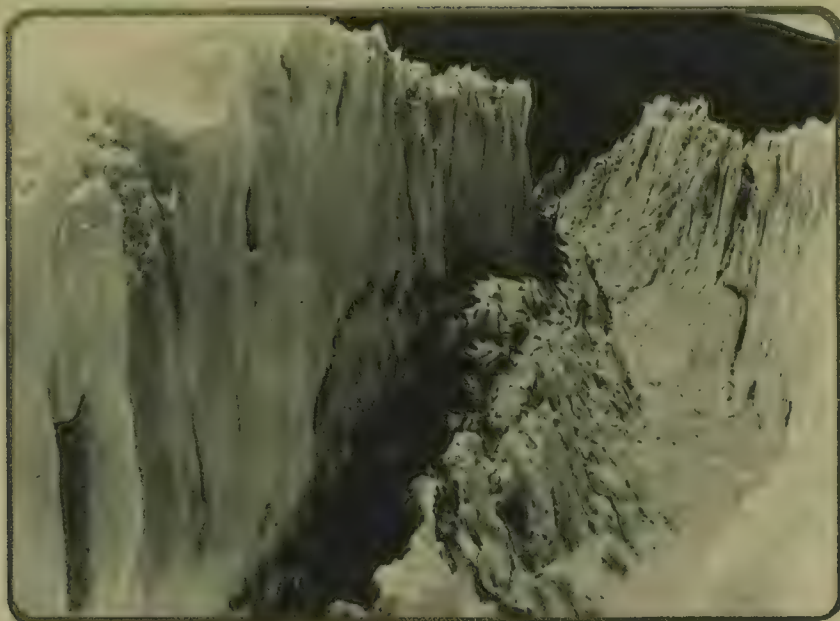
3. A CURIOUS TYPE OF SEA-URCHIN WHICH HAS TAKEN TO BURROWING DEEPLY IN THE SAND: A "HEART-URCHIN."

In all these sand-dwellers the spines are reduced to an almost hair-like thinness, but those of the under-surface are somewhat larger, are curved and flattened, and are used for crawling.

promptly thrust it into the mouth. There are not many animals which feed themselves by their own feet. "Aristotle's lantern," it will be remembered, in the "cake-urchin," has been much transformed and simplified. In the "heart-urchins" it has vanished altogether.



# MOUNTAINS THE PRINCES SAW FROM THE AIR: SCENES IN THE ANDES.



"IN THRILLING REGION OF THICK-RIBBED ICE": A RAVINE IN THE ANDES WITH HUGE ICE-WALLS—THEIR DIMENSIONS INDICATED BY THE DIMINUTIVE FIGURE OF A MAN (NEAR RIGHT CENTRE).



FROZEN PEAKS IN THE GREAT SOUTH AMERICAN RANGES SEEN BY THE PRINCE OF WALES AND PRINCE GEORGE DURING FLIGHTS OVER CHILE: ICE FORMATIONS IN THE HIGH ANDES.



A STRANGE SEAT AMONG THE FROZEN HEIGHTS OF THE CHILEAN ANDES: ASTRIDE A MUSHROOM-LIKE FORMATION—A ROCK SUPPORTED ON A STALK OF ICE.



GREAT ROCKS POISED ON PILLARS OF BLUISH-GREEN ICE: TWO MORE EXAMPLES OF THE CURIOUS "MUSHROOM" FORMATIONS ON THE FROST-BOUND RIDGES OF THE HIGHER ANDES.



SMALL GAME IN THE UPPER REGIONS OF THE CORDILLERA DE LOS ANDES IN CHILE: A HUNTER HOLDING TWO VISCACHAS—A SOUTH AMERICAN SPECIES OF RABBITS WHOSE SKINS ARE MUCH IN DEMAND.



A PASTORAL SCENE IN THE ANDES: A SHEPHERD AND HIS FLOCK IN THE MOUNTAINS WHERE VEGETATION GRADUALLY DISAPPEARS AT HEIGHTS ABOVE 6500 FT., AND ONLY SHEEP AND GOATS CAN LIVE.

During their tour in South America, the Prince of Wales and Prince George, who recently arrived at Buenos Aires for the opening (by the former) of the British Trade Exhibition, have often been enabled to admire the grand mountain scenery of the Andes, especially from the air. On February 22, we may recall, they arrived at Santiago de Chile in a Ford aeroplane after a 700-mile flight from Antofagasta. It was stated that the trip gave them a wonderful opportunity of seeing the country between the Andes and the Pacific, and the views were excellent. Later, they travelled by air between Santiago and Valparaiso. They also saw the ranges further south during their train journey from Santiago to Osorno, and thence across the Cordilleras to the frontier of Argentina. The correspondent who sends us these interesting photographs, typical of life at higher altitudes in this part of South America, mentions that the general name of "Cordilleras" was given to all these ranges by the first Spanish

conquerors. "Among the difficulties which an explorer in the Andes must encounter," he writes, "the state of the weather must not be forgotten, because very abrupt changes take place, furious storms of snow and wind raging alternately. The immense glaciers and hardened snows in the high Andean regions often present curious formations of elevated needles or columns in countless variety. There are fields dotted with thousands of needles of ice in various shapes, six feet or more in height. In the higher altitudes, nature is solitary, and deserted by living creatures."



## APAMEA, IN SYRIA, SURRENDERS OF A ROMAN



1. WHERE ARCHÆOLOGISTS MUST BE ABLE ENGINEERS: TRIPOD AND TACKLE BEING USED FOR MOVING HUGE STONE BLOCKS ON THE SITE OF THE "PRINCIPAL MONUMENT" AT APAMEA, IN SYRIA.



2. WITNESSES TO THE THOROUGH METHODS OF THE BELGIAN ARCHÆOLOGISTS: STONE COLUMNS, WHOSE TIPS ALONE WERE ORIGINALLY VISIBLE, EXPOSED BY THE CUTTING OF A TRENCH SOME EIGHT YARDS DEEP.



3. A PILLAR OF RELIGIOUS SIGNIFICANCE AND UNUSUAL FORM DISCOVERED AT APAMEA—DECORATED ON THREE SIDES; AND DEDICATED TO SOME VINE-GODS.



4. THE RUINS OF ROMAN APAMEA USED AS A QUARRY: PART OF THE WALL OF THE SARACEN CITADEL, LARGELY CONSTRUCTED OF FRAGMENTS TAKEN FROM THE ANCIENT TOWN.



5. A HUGE SQUARE SUPPORT OF THE AQUEDUCT AT APAMEA; AND TYPES OF PIPING USED BY THE "MUNICIPAL WATER BOARD."



6. A SARCOPHAGUS PIERCED WITH HOLES IN ORDER THAT IT MIGHT BE USED AS A CISTERN: A MAKE-SHIFT RESERVOIR WHICH RETAINS ITS ORIGINAL FUNERAL DECORATIVE MOTIF OF CUPIDS AND GARLANDS.



7. INDICATIONS OF THE HIDDEN EXISTENCE OF SOME MONUMENTAL EDIFICE: A BROKEN LINTEL, WITH PARTS OF THE DOOR-JAMBS SHOWING ABOVE GROUND AMID THE RUINS OF APAMEA.

We illustrate here the excavations undertaken by the Belgian Archaeological Expedition to Apamea, in Syria. Although ancient Apamea had a Hellenic origin (it was probably founded by Seleucus, together with such towns as Seleucia, on the Tigris, Rhagae, and Laodicea, as part of his policy of Hellenising Mesopotamia and the parts of Levant under Seleucid domination), it is a typical Roman provincial town which the efforts of the Belgian archaeologists have laid bare. Their operations are described in detail on page 426, where two reconstruction-drawings of the original appearance of the splendid "principal monument" are reproduced. The ruins of this building are illustrated in Fig. 1 on this page. The creator of the reconstructions is M. Lacoste, architect and joint-leader, with Professor Mayence, of the expedition to Apamea. The town, it may be further noted, was once a treasure city and stud-depot of the Seleucid kings in the valley of the Orontes, and is said to have been named by Seleucus Nicator after his wife Apama. It was destroyed by Chosroes the Parthian in the seventh century A.D., and was subsequently partially rebuilt and known as Famia by the Arabs, but was overthrown by an earthquake in 1152. It is situated some sixty miles north-west of Hama and 120 south-west of Aleppo, at an angle made by the Orontes turning north from south-west. The ancient citadel is crowned

## ITS BURIED SECRETS: CURIOSITIES PROVINCIAL TOWN.



8. INDICATING THE SITE OF APAMEA BEFORE THE EXCAVATORS REVEALED ITS INTERESTING SECRETS: HUGE COLUMNS OF BIZARRE DESIGN BELONGING TO THE PRINCIPAL COLONNADE.



9. THE RUINS OF APAMEA, IN SYRIA: IN THE BACKGROUND, THE SARACEN FORTRESS CONSTRUCTED ON THE SITE OF THE ANCIENT CITADEL; IN THE FOREGROUND, REMAINS OF A ROMAN THEATRE.



10. THE CHAOS WROUGHT BY TIME AT APAMEA, WHICH HAS BEEN GIVEN SIGNIFICANCE BY THE ENERGY AND ERUDITION OF BELGIAN ARCHÆOLOGISTS: VESTIGES OF WHAT WAS ONCE THE PRINCIPAL COLONNADE, ABOVE GROUND-LEVEL.

to-day with ramparts dating from the Saracen era, inside of which is situated a small village, Kalaat-el-Moudik. But no recent building of any sort is to be found among the debris of those parts of the ancient town situated on the plateau to the west of the citadel. A wide main street, bordered by a colonnade, traversed the town from north to south in Roman times, and was nearly a mile long. This avenue was the site of some remarkable monuments, most striking of all being one whose importance is attested by the huge blocks of stone which encumbered the site and made excavation a tedious business. Obstacles, however, did not deter the Belgian archaeologists who were besieging this difficult treasure-house of knowledge; and eventually they arrived at practically the entire ground-plan of this curious building, with its hypostyle and portico of a type that is, from an architectural point of view, unique. Besides this, particularly worthy of note is the square pillar (illustrated in Fig. 3) decorated on three of its faces with bas-reliefs which have to do with the cult of some vine-gods. The excavators were directed to the discovery of the aqueduct (Fig. 5) by an aerial photograph. Below, and near it, they found the remains of Apamea's water-supply, in the shape of earthenware and stone pipes of varying form. —[PHOTOGRAPHS BY PROFESSOR F. MAYENCE. (SEE ARTICLE ON PAGE 426)]



11. A RICH REWARD FOR THE EFFORTS OF ARCHÆOLOGISTS DIGGING AT APAMEA: A COLUMN OF CURIOUS DESIGN—FIVE ROWS OF IVY LEAVES ON THE BULGING SOCLE, SURMOUNTED BY SPREADING ACANTHUS FOLIAGE.



12. A FACADE MADE UP OF COLUMNS SIMILAR TO THAT ILLUSTRATED IN FIG. 11: THE PORTICO OF THE "PRINCIPAL MONUMENT" AT APAMEA LAID BARE IN THE SIDE OF THE TRENCH.



## A ROMAN PROVINCIAL TOWN PLANNED ON A GRANDIOSE SCALE: THE MYSTERIOUS RUINS OF APAMEA: PUBLIC BUILDINGS; SPACIOUS STREETS; "MODERN" WATER-SUPPLY.

Translated from the Description by Professor F. MAYENCE, Conservateur de la Section des Antiquités Grecques et Romaines, Musées Royales, Brussels. (See also Photographs on Pages 424 and 425.)

Professor Mayence, the well-known Belgian authority on Greek and Roman antiquities, here describes the excavations at Apamea, in Syria, whose extensive ruins have long stimulated the imagination of antiquarians, as well as aroused their curiosity. A study of this Karachi or Lahore of its day—to draw an Imperial parallel—has brought to light a remarkably modern piece of town-planning, with a magnificent system of public buildings of unusual architecture and a complex water-supply.

LAST autumn a Belgian archaeological expedition, led by Professor F. Mayence and an architect, M. Lacoste, undertook excavations in Syria on the site of what was anciently the town of Apamea—

of its ground-plan, which, with its hypostyle chamber and great courtyard surrounded by porticoes, stands forth as an architectural conception hitherto unparalleled. Like all the other buildings uncovered here, it must be assigned to the Roman period.

In the course of the excavations in this part, several important ornaments of the structure were found; among others, an enormous Corinthian capital ornamented with human heads. By studying these details, M. Lacoste has been enabled to reconstruct the appearance of a large portion of the anterior façade and the posterior façade of what was an imposing edifice. Unhappily, no object yet brought to light has made its purpose clear with any degree of certainty.

street, the remains of what was probably a votive monument were brought to light. This consisted of a wide foundation, like a table, on which was set a pedestal bearing a Corinthian column; and both parts of it have been brought to light. Above the capital stood some bronze object, as the holes made for its fastenings indicate. By sinking shafts in the neighbourhood of this column, it was possible to reconstitute the entire square.

At another crossways stood a pillar made of several square sections, decorated with bas-reliefs on three of their faces. The upper part of one section was to be seen at ground-level, and, by digging, it was cleared, together with the lower section. The bas-reliefs relate to the cult of some gods of the vine (Fig. 3).

Beside this pillar was a large sarcophagus in stone. Without doubt, it had been brought at some former period from the cemetery, and used as a reservoir, a fact which is proved by a hole made to let water out. It is ornamented with garlands held up by Cupids, and with winged victories and various symbols (Fig. 6). An aerial photograph showed a series of little equidistant points in a straight line at a distance of 330 yards from, and parallel with, the main avenue already mentioned.

Digging made it clear that these points represented the tops of some large square piles of masonry which supported the arches of an aqueduct. Some distance away, the channel of the aqueduct was found, in a well-preserved condition. By proceeding with the excavation of the pillars down to the level of their foundations, the archaeologists discovered at different levels various channels for water. Some were of earthenware; others of two concentric earthenware gutters, joined by a layer of lime; others were earthenware pipes mounted in a thick layer of mortar or concrete. The most extraordinary was a stone water-pipe composed of rings, each about 2 ft. 3 in. long, jointed together and having an exterior diameter of about 2 ft. 9 in. and 2 ft. 4 in. interior diameter. Such an installation gives a forcible idea of the efforts the Apameans of old made to ensure a good water-supply in their city (Fig. 5). The labours of the opening "campaign" at Apamea have so far been only preliminary operations, though even these have been peculiarly complicated by the difficulties of setting up and organising workshops there. Nevertheless, the harvest is already an abundant one, and these tentatives give us the right to hope that it will be possible, after several seasons of excavation, to get a complete, if not a vivid, idea of the appearance of the ancient town that was once opulent Apamea under the Roman régime.



ONE OF THE PRINCIPAL STREET-CROSSINGS IN APAMEA AS RECONSTRUCTED IN DRAWING-FORM BY M. LACOSTE, FROM DETAILS UNEARTHED ON THE SITE: A MONUMENTAL COLUMN BEARING A BRONZE ORNAMENT; AND THE VISTA OF THE TOWN'S PRINCIPAL AVENUE.

some 31 miles to the north-west of Hamah and 62 miles south-west of Aleppo, at the angle made by the River Orontes turning from a westerly to a northerly direction.

The citadel of Apamea was set on a hill in a position of admirable natural strength. This height, as it stands to-day, is still crowned with ramparts which date from the Saracen epoch, and, without doubt, were built on the foundations of older fortifications previously destroyed (Figs. 4 and 9 on pages 424-425).

Inside the walls there has grown up a little village boasting some five or six hundred inhabitants—Kalaat-el-Moudik. But there are no modern buildings among the ruins of the old town on the plateau which lies to the east of this citadel, ruins which cover an area of about 450 acres.

Throughout this area (enclosed with walls, or fortifications, of which traces remain) there can be seen on the surface fragments of antiquity which attest the existence of important buildings (Fig. 7).

Ruined columns in a double row particularly solicit attention; originally, there were over a thousand of these, decorating a broad street which crossed the city from north to south, running for about a mile (Figs. 8 and 10). Various monuments bordered this avenue—among them one whose importance is suggested by the enormous mass of stone blocks piled round some fragments of wall still standing above ground.

The investigation of this monument was the chief concern of the expedition. In spite of the difficulty presented by the huge blocks which had to be moved and handled (Fig. 1), and the height of the encumbrances which covered certain parts of the building, the Belgian archaeologists arrived at the greater part

artificial mound was excavated. This covered a part of the area between the colonnade and the façades of the buildings which bordered the street. A trench  $7\frac{1}{2}$  yards wide and 8 yards deep was dug for a distance of 32 yards (Fig. 2). This laid bare a number of columns—the majority of them still standing upright (only one had lost its capital)—which give an idea of the position of the back wall of the portico. This wall, which had recesses, doors, and windows, has remained intact to a height of about  $5\frac{1}{2}$  yards. It breaks off to give place to a large exedra, with an opening 11 yards wide, which, in view of some of the details observed, seems to have been the site of a fountain.

At a point at which the principal avenue is crossed by a minor

On the north side of the courtyard opened a fine large portico, with some columns of a peculiar type—placed on two moulded socles of quadrangular shape, bulging slightly at the base and ornamented with five rows of ivy leaves, with spreading acanthusfoliage opening above them (Figs. 11 and 12).

Workshops were also established at various points on the principal colonnade. Some hundred yards away from the building already mentioned, an



THE MAIN COLONNADED AVENUE OF SYRIAN APAMEA AS IT APPEARED AT THE HEIGHT OF THE TOWN'S PROSPERITY: A RECONSTRUCTION-DRAWING OF THE PORTICO OF THE "PRINCIPAL MONUMENT"—BY M. LACOSTE, THE ARCHITECT WHO WAS PART-LEADER OF THE BELGIAN ARCHÆOLOGICAL EXPEDITION.



# THE LAND WHOSE ART CHARMED LONDON: DRAWINGS OF MODERN PERSIA.

DRAWINGS BY FRED RICHARDS, R.E. (COPYRIGHTED.)



CONTAINING (IN A CHAMBER OVER THE ARCH) A GREAT COPY OF "THE KORAN," WHEREOF LEGEND SAYS ONE LEAF, IF REMOVED, WOULD EQUAL THE WHOLE IN WEIGHT: THE KORAN GATE AT SHIRAZ.



REST AND REFRESHMENT NEAR THE TOMB OF A CELEBRATED PERSIAN POET: A PICTURESQUE TEA-HOUSE AT SHIRAZ, OPPOSITE THE GRAVE OF HAFIZ, WHICH IS NOW SURROUNDED BY OSTENTATIOUS MODERN RAILINGS.

Although the Persian Art Exhibition has closed, the interest in Persia thereby stimulated continues. We accordingly add to those published in our last two numbers some further examples of Mr. Fred Richards' excellent drawings of modern Persia. Of Shiraz—"the fairest gem of Iran"—he writes: "It was once a capital city with 200,000 inhabitants. Herbert, who saw it in 1627, wrote: 'Here Nimrod lived; here Cyrus was born; . . . Hence the Magi are thought to have set out towards Bethlehem, and here 200 kings have swayed their sceptres.' Today its population has dwindled to some 20,000 to 30,000. Although it has lost most of its stateliness and grandeur, Shiraz still retains much of its ancient charm."

"It is to the tombs of the poets," says Mr. Richards, "that the pilgrim in Shiraz first wends his way. That of Hafiz was formerly marked only by a single oblong of stone engraved with inscriptions. To-day it is surrounded by ostentatious modern railings, surmounted by ten iron weather-vane flags painted in the Persian national colours. Inside hang two modern lamps, with an incongruous enlarged portrait of the poet buried here in 1338 A.D. One turns with relief to the tea-house opposite his grave. Sadi's tomb is in another garden near a village, at a distance of about a mile from the city." Here again Persian taste of to-day is expressed by a modern china vase containing flowers standing on the sarcophagus.



WHERE HE RESTS WHO LOVED "A BOOK OF VERSE BENEATH THE BOUGH": THE DOOR TO A MOSQUE GARDEN, AT NISHAPUR, CONTAINING THE NAMELESS AND DILAPIDATED TOMB OF OMAR KHAYYAM.

Nishapur, in Khorassan, the home and burial-place of Omar Khayyam, the astronomer-poet of Persia, is off the beaten track. To reach it means a journey from Meshed of some 650 miles. Here Omar was born in the middle of the eleventh century, and died in the first quarter of the twelfth. The tomb is a plaster sarcophagus, chipped and neglected, in a small corner room of a mosque, with an open front, built to someone else's memory. No inscription marks the poet's fame, nor is there any other monument to him in Persia.



WHERE THE SHAH OF PERSIA HOLDS PUBLIC AUDIENCES IN HIS CAPITAL, NOW BEING RAPIDLY WESTERNISED: THE SHEMS-EL-IMARET, A TWIN-TOWERED PALACE, IN TEHERAN, ON THE ROAD LEADING TO THE BAZAARS.

"Transformations are taking place in the capital," writes Mr. Fred Richards, "with the swiftness of a conjurer's trick. Teheran is being westernised with feverish haste, and whole strips of the veneer of western styles and periods, irrespective of the countries from which they emanated, are being adapted and adopted. Teheran is singularly destitute of fine buildings. Mosques, madrassehs (schools), and even royal palaces are not distinguished like those of Isfahan. The Shems-el-Imaret, a twin-towered palace, is a conspicuous feature of the road leading to the bazaars."



## SPRING FASHIONS:

## RIVALS IN THE MODE.



THE ANGLE OF FASHION: A CHARACTERISTIC EXPONENT OF THE "ONE-SIDED" HAT.

Hats are worn at many amusing angles this season. The one above, with the trim sweeping off the forehead, is of black red straw with a leather ornament. At Swan and Edgar's, Piccadilly.



A COAT FOR POINT-TO-POINTS: TWEED THAT WILL DEFEY CHILL WINDS.

Simple, well-cut clothes for the country show little change this season, but are perhaps an inch or two longer. The well-tailored coat photographed above is a fine Saxony-flushed tweed in navy and white, carried out by Burberry in the Haymarket, S.W.



THE VOGUE FOR THE ELABORATED DÉRET:

A VARIATION OF THE HANQUEN CAP. Women will not easily relinquish the mode of the déret, which is comfortable and youthful-looking. Above is one of the new versions, carried out in Angora ribbon. At Swan and Edgar's.



A SHIRT WITH DISTINCTIVE TOUCHES: SLASHED SLEEVES AND A TUNIC-GHAT.

The three-piece ensemble above has the coat and skirt of blue wool velvet and is completed with a blouse of blue-and-white striped silk. Obtainable at Gertgens, Buckingham Palace Road, S.W.



FOR COMFORT ON THE VOYAGE: NEW IDEAS FOR THE ENTHUSIASTIC TRAVELLER.

This kit-bag is fitted with trays which are easily accessible. The rug is of pure Chinese lambswool. From Debenhams and Firebricks, 40, Wigmore Street, W.



FOR SPRING MORNINGS IN TOWN: A FLARED COAT AND SKIRT IN TERRAZZOTA DRE.

The line of the coat dipping at the back in a flare is new this season for a tailored suit. The model above is carried out in pure Scotch tweed by Aquascutum, of 100, Regent Street, W.



"SUMMER LINEN" AND "PUNCHED KID": HOLIDAY SHOES.

Fashionable convention allows a greater latitude in smart shoes this season. No longer must they be exclusively plain to be correct. Above is a trio of new Delicia models, obtainable at any of their branches, including 36, New Bond Street and Oxford Street, W. Above on the left is a



THE VOGUE FOR "MATT" KID: SHOES FOR BRIGHT MORNINGS IN TOWN.

A delightful pair for country or seaside promenades. They are built of summer linen, completed with a bow of punched kid placed slightly at the side. The Court shoes on the right are of black matt kid, each adorned with a bow. This dull-surfaced leather is very fashionable just now.

## NEW DESIGNS IN METAL, SILK, AND WOOL.



THE NEW SHADE OF LIME: A YOUTHFUL FROCK FOR A DÉBUTANTE, CARRIED OUT IN FINE SHIRRED CHIFFON AND LACE.

Cool, clear green, soft blue, and white will be favourite colours for the ball-room this season. The charming dress photographed above is in a soft shade of lime, and has a tiny wing-cape at the back, which narrows each side into a small drapelet veiling the shoulder. At Robert Heath's.



"BRACES" IN FEMININE FASHIONS: A STRIKING DÉCOLLETAGE TO A BEAUTIFUL DRESS, CARRIED OUT IN METAL SATIN IN THE SHADE OF ROSE-PEARL.

"Rose-pearl" is a new shade this season, and is a most becoming tint of faint, deep pink. The dress photographed above is a lovely example of the Grecian influence which is noticeable this season. It is amongst the interesting collection at Robert Heath's, Knightsbridge, S.W.



A FAVOURITE VOGUE OF THE MOMENT: A TIERED DRESS COMPLETED WITH A SHORT COAT FOR THE STREET.

The vogue of the short coat is firmly entrenched in favour, and is seen in contrasting colours and shades as the accompanying dress. Above is a trim and attractive ensemble (45 gu.) from H. J. Nicol, of Regent Street, W. The tiered frock and short coat are carried out in red wool crepe.



INFLUENCED BY PERSIAN ART: A BEAUTIFUL WRAP OF VELVET, HAND-PRINTED WITH METAL IN AN OLD PERSIAN DESIGN.

Dull silver metal, printed in an intricate design entirely by hand, decorates this beautiful evening wrap of black ring velvet. The long pendent sleeves are in harmony with the medieval design. It is entirely handmade by Liberty's, Regent Street, W., who are celebrated for their lovely fabrics.



## A PAGE FOR COLLECTORS.

### ENGRAVED PORTRAITS AND SLIM PURSES.

By FRANK DAVIS.



THE arrival of a catalogue of Engraved Portraits has reminded me that the collector with the historical sense has an enormous range of choice, and does not necessarily have to dip his hand into



A FINE ENGLISH STIPPLE ENGRAVING: GEORGE IV. AS PRINCE OF WALES; BY J. COLLYER, AFTER THE PAINTING BY RUSSELL.

his pocket very deeply, unless he insists upon obtaining the rarest prints in the finest possible condition. In the latter case he must possess a well-filled purse; but if his ambitions are more modest, it is surprising what a long way a few pounds can be made to go. One can find prints of thousands of people, famous and infamous. If one's particular interest is the theatre, a lifetime can be spent in collecting portraits of actors and actresses; if books, or sport, or politics, or even social tittle-tattle, there is no end to the amusement to be found in a well-stocked print-shop.

As Sotheby's are selling various Pepys pictures and manuscripts very soon, let us see if the diarist has anything amusing to say about the matter. There is far too much to quote in full, but he gives a most lively account of his adventures among the portrait-painters. For example: "To Hales's, and there saw my wife sit; and I do like her picture mightily, and very like it will be, and a brave piece of work. But he do complain that her nose hath cost him as much work as another's face, and he hath done it finely indeed." And again: "This day I began to sit, and he will make me, I think, a very fine picture. He promises it shall be as good as my wife's, and I do sit to have it full of shadows, and do almost break my neck looking over my shoulder to make the posture for him to work by."

Apart from his other claims to fame, Pepys deserves particular mention on this page because he was one of the first collectors of Engraved Portraits

in England. There is a long letter to him from John Evelyn, dated 1689, and giving him the following advice: "I should not advise a solicitous expense of having the pictures painted in oyle," but recommends "Heads and Effigies in *taille douce*" (i.e., engravings); and adds: "some are so well done to the life that they may stand in competition with the best-paintings. This were a cheape and so much a more useful curiosity, as they seldom are without their Names, Ages, and Elogies of the Persons whose portraits they represent. I say you will be exceedingly pleased to contemplate the Effigies of those who have made such a noise and bustle in the world, either by their madness and folly, or a more conspicuous figure by their wit and learning."

The portrait of Pepys below is from the line engraving by R. White, after the painting by Sir G. Kneller, which formed the frontispiece to his "Memoirs of the Royal Navy," 1690. Of the other illustrations, that of Nell Gwynn is a mezzotint; while George IV. and Mrs. Fitzherbert are engraved in stipple. One cannot very well distinguish the differences in a reproduction, but the beginner must get them fairly fixed in his head—and remember also that an etching is a different thing altogether, and a woodcut is what its name implies.

LINE ENGRAVING.—The outline of the picture is first traced upon a sheet of copper, and then a triangular shaped tool, known as a graver, is pushed along and into the metal. This ploughs furrows in the copper, and upon the depth and width of these furrows depends the quality of the finished print. A Mantegna or a Dürer could produce highly original and more than competent works of art by this method, but for the moment we are not concerned with fine prints as such, but with the purely interpretative engravings done from an already existing original. One must think of engraved portraits as the ancestors of the photograph, produced by craftsmen rather than by artists; and it does not in the least detract from the interest of an old print if I point out here that a reproduction—that is, an interpretation by a photographic process—of a Reynolds, in the pages of this paper, gives the reader a far more exact idea of the original picture than an eighteenth-century mezzotint.

MEZZOTINTS.—We have to thank a famous soldier for the introduction of this delightful process to England—no less a personage than Prince Rupert. It was the invention of a German, Ludwig von Siegen—also a soldier—and was brought over by Rupert at the Restoration. In this process the whole copper plate is worked over with a curved edged tool, known as a rocker, so made that the sharpened edge forms a series of dots. This is

worked gently all over the plate, first in one direction and then in another, until the whole surface has been roughened evenly. The outline of the design is marked out on the metal, and then the engraver carefully scrapes away the roughness as and when required, until rough and smooth together form the finished picture. The process took root in England to such an extent that it became known in France as "*la manière anglaise*," and all the best prints of the eighteenth century are done by this method. Its various practitioners are uncannily competent in rendering the different tones of the original painting.

STIPPLE ENGRAVINGS are best explained by saying that the method is one of dots instead of lines. This is not a talk about etching, but in this connection the etching process must be mentioned. Briefly, for an etching—which, it is scarcely necessary to add, in the hands of Rembrandt is a great work of art, not to be confounded with the reproduction of a portrait—the copper plate is covered with wax, the design drawn in the wax with a needle, and the lines so made bitten into the plate by acid. For the stipple engraving the craftsman first laid down the wax on the plate, and then outlined the subject by pricking dots through the wax with an etching

needle. The plate was then bitten by acid, the wax removed, and then worked up with the engraving tool, a process which actually combines etching and engraving. The laborious business of covering a large plate with a multitude of dots led to experiments in other methods, and after many attempts the aquatint was evolved. But this must be reserved for some future article.



AN ENGRAVED PORTRAIT OF SAMUEL PEPPYS: A WORK (AFTER KNELLER'S OIL PAINTING) WHICH COMES UP FOR SALE AT SOTHEBY'S ON APRIL 1.

This engraved portrait is by R. White. It formed the frontispiece to Pepys' "Memoirs relating to the State of the Royal Navy . . ." of 1690.

All Reproductions by Courtesy of J. Rimell and Sons.

Prince Rupert. It was the invention of a German, Ludwig von Siegen—also a soldier—and was brought over by Rupert at the Restoration. In this process the whole copper plate is worked over with a curved edged tool, known as a rocker, so made that the sharpened edge forms a series of dots. This is



A STIPPLE ENGRAVING OF MRS. FITZHERBERT; BY COLLYER AFTER RUSSELL: AN EXAMPLE OF THE USE OF A TECHNIQUE WHICH, LIKE THAT OF THE MEZZOTINT, WAS PARTICULARLY SUITED TO THE REPRODUCTION OF THE VARYING DEPTHS OF TONE IN AN ORIGINAL PAINTING.



"NELL GWYNN": A FINE EXAMPLE OF ENGLISH MEZZOTINT, A TECHNIQUE WELL ADAPTED TO THE FAITHFUL REPRODUCTION OF THE DELICATE TONES OF OIL PAINTINGS.

The technique of mezzotint has an interesting history. It was invented in Germany by a German, Ludwig von Siegen, and was popularised in England by Prince Rupert. The process took root in this country to such an extent that it became known in France as "*la manière anglaise*."



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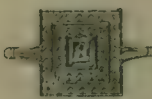
Ruby and  
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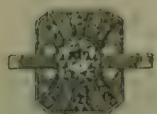
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## TWO VIEWS OF AFRICA : PANORAMIC AND MICROSCOPIC.

BRING AN APPRECIATION OF

"AFRICA VIEW," By JULIAN HUXLEY; and of "CARL AKELEY'S AFRICA,"  
By MARY L. JOBE AKELEY.

(PUBLISHED RESPECTIVELY BY CHATTO AND WINDUS AND GOLLANCZ.)

"AFRICA VIEW" is an account of Mr. Julian Huxley's experiences in Tanganyika, Uganda, and Kenya Colony; but it is much more than a travel book. The author has unusual powers of observation, but he is not content with registering impressions; he correlates them and tries to see their bearing on the future of Africa. His mind is naturally selective, quick to grasp the points of contact in seemingly isolated facts. He can, with equal facility, use facts to illustrate a theory or deduce a theory from facts; and a fact is swiftly swallowed up in a category, a category transformed into a problem, and a problem provided with a reasonable solution. As he picturesquely remarks, "One's impressions, continuing their existence within one's brain, have a way of growing long tails which then curl up and over, and turn into so many marks of interrogation." Here are some of the queries that suggested themselves to him as he travelled.

"How far is the native African capable of improvement, of profiting by education? Do we intend ever to give African natives the vote? Can we free tropical Africa of malaria, sleeping sickness, plague, relapsing fever, dysentery, and the rest? Will tropical agriculture on a modern commercial scale ever succeed, ever be more than a well-accepted invitation to innumerable insects? Can the white man live in the tropics, not merely as an individual, but as a reproducing race? What, in the name of Galen, is sunstroke? Will the black races blindly copy the white, or will they develop a new civilisation of their own? To federate or not to federate? Is Christianity a good religion for the African? Is Africa in for another period of the violent geological disturbances which thrust the rift escarpments one, two, and three thousand feet above the rift floors? Should we aim at making English or Swahili the *lingua franca* of our East African colonies? Who were the prehistoric inhabitants of tropical Africa; what the series of events by which the present tribes reached their existing stations? Will game and game reserves continue to exist on the grand scale, or must they dwindle and disappear before modern firearms and the white man's economic greed? Can the native succeed in ousting the Asiatic from his entrenched position in the economic system of East Africa? Will the different powers among whom Africa is divided ever meet to discuss over a friendly table means for assimilating their diverse systems of treating subject races?"

Interspersed among Mr. Huxley's travels (he is an excellent traveller, never tired or bored, always appreciative of what is done for him, more interested in his experiences than in his reactions to them) we find answers to some of these questions, and tentative suggestions for the solution of others.

There are a great many reasons for believing that the African native is intellectually inferior to the white man. "The most telling count against [him] is, perhaps, that of history. It is a striking and really rather depressing fact that he has never discovered written language, the use of the plough, or the art of building in stone." Again, we are told that the negroes in America have not made the contributions to civilisation which their numbers and opportunities would warrant. "There is also the general impression, reinforced by the positive testimony of men who have lived for decades in close contact with the native African, that he is on the whole irresponsible, improvident, and 'lacking in the higher ranges of intelligence.'" These considerations tend to show that the African native is not likely to derive great benefit from education; and they are reinforced by the statement, frequently made, that the African is actually "incapable of profiting by education to the same extent as the white. He is said to acquire patchy and unrelated bits of knowledge, to lack determination and intellectual initiative."

Mr. Huxley, however, is a firm believer in the benefits of education, and to most of the arguments against applying it to the African he finds convincing rejoinders. He is of opinion that "the pros and cons are more or less balanced"; and though, "if a really satisfactory method of measuring inborn mental intelligence is ever found, we shall find the races of Africa slightly below the races of Europe," nevertheless, "the differences between the racial averages will be small; and they will only be an affair of averages; the great majority of the two populations will overlap as regards their innate intellectual capacities."

As to the possibility of making Africa free from the more serious tropical diseases, Mr. Huxley is less sanguine. "The tsetse fly," remarked the Provincial Commissioner, "is one of the two chief curses of East Africa." The malaria mosquito is a terrible plague; "but malaria does not drive cultivation out of a country like the fly disease of cattle, nor does it kill wholesale like the tsetse of human sleeping-sickness. And finally it is a more orderly and controllable creature . . . the tsetse refuses to behave in a clean-cut way."

Investigations are being made into the life-history of this terrible pest, and they have demonstrated that "the tsetse will not fly far afield on his own; and he will not breed in a country that is actually cleared and under cultivation." Efforts to exterminate the fly have taken the form of waging war upon the bush (its chief breeding-ground) either by burning or actually clearing it. "But you cannot readily destroy tracts of bush as big as France; and even if you could you could never keep the areas clear—the bush would re-invade them."

There is no reason, however (Mr. Huxley thinks), why diseases like plague and malaria, which are not, strictly speaking, tropical diseases at all, "should not disappear from Africa as thoroughly as they have from Northern Europe. Civilisation has killed them there: it can do so

(Continued overleaf.)

\* "Africa View." By Julian Huxley. (Chatto and Windus; 15s. net.) "Carl Akeley's Africa." By Mary L. Jobe Akeley, F.R.G.S. (Gollancz; 18s.)





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LIGHT OR DARK—THE DRINK FOR A LORDLY THIRST



(Continued.)

here . . . the prime cause of malaria's diminution has always been and will continue to be the general raising of the human standard of life, which results in better houses, less contact with mosquitoes, more drainage, greater resistance, readiness to call in a doctor, and readiness to take more trouble about sanitary measures in general."

Mr. Huxley devotes a long and carefully-considered chapter to the subject of "Missions and the Life of Africa." He pays ungrudging tribute to the noble work of the pioneers in the missionary field; he admits that there are in Africa many admirable missionary schools, both Protestant and Roman Catholic. He praises the two great cathedrals outside Kampala; he declares that "medical missions, almost without exception, are accomplishing first-class and indispensable work. Missions, too, are often the disseminators of new and healthier ways of living," and mission stations "still provide much-needed refuges for native girls threatened with a husband they dislike or with the enforcement of some tribal custom that is cruel and repugnant."

But the missions have their drawbacks. Of these, one of the chief is sectarianism. "It is an interesting fact, but one which may make white Christians blush, that the first school in East Africa, where both Protestant and Catholic teachers worked together, was founded by a native chief in Uganda, himself a Christian convert, who refused to believe that sectarianism could be good." Mission schools impart a strong religious bias; in some of them, "hymns and catechism take the lion's share of the curriculum." Missionaries are naturally anxious to make as many converts as possible: but in the process many "valuable native customs" are lost, and this tends to disintegration; for the natives are slow in adopting Western traditions to take their place. They are, moreover, bewildered by the hostility between the various sects professing the Christian faith and the different standards of values which prevail among missionaries and men in the Government service. Narrow-minded missionaries, too, often regard art, like secular knowledge, "either as a mere handmaid to religion or as something definitely hostile to it."

"There remains," says Mr. Huxley, "the most fundamental question of all—the suitability of

Christianity, and the suitability of missionary methods of Christianising, to the African. Here again, a great deal depends on the particular case. A Martian observer would, I imagine, find an ironical humour in studying some of the more fundamental creeds that are being pressed upon the Dark Continent. For, after all, if judged by the consensus of educated thought, they are in many respects little more advanced than those they are attempting to oust. What!—we attempt to wean the negro from his addiction to magic, and yet allow him to be preached at and converted by people who solemnly believe in prayers for rain, the literal inspiration of the Bible, the historical truth of Genesis's account of Creation, and all the rest of it!"

Mr. Huxley is generally admirably temperate and impartial, but in this passage we hear the accents of controversy; we are reminded of the nineteenth-century conflict between Religion and Science; and we have a suspicion that Mr. Huxley is not being quite fair to the missionaries. Naturally, they regard religion as being of greater importance than art. Nor could one expect them to support Mr. Huxley when he says: "If Christian ethics, humanist ideals, and non-sectarian services and beliefs, based on some simple monotheist creed, could be universally given in Government schools, it might be that the African would build up for himself a Christianity so modified as to be a new religion."

I have only been able to touch upon a very few of the many topics Mr. Huxley discusses so luminously and compendiously. His book is a joy to read; sensible, sympathetic, suggestive, well-informed, as free from stodginess as from superficiality. Some will think that he reposes too much confidence in the ameliorating influences of science and education. Will an era of sweetness and light dawn upon the Dark Continent as the result of improved sanitation? Mr. Huxley's optimism persuades one to think it may.

Carl Akeley's Africa is a different one from Mr. Huxley's—it is a country in which wild animals play as important a part as human beings, and in which the problems that arise can generally be solved by the patient observation of the naturalist. Akeley was by nationality an American, by profession a

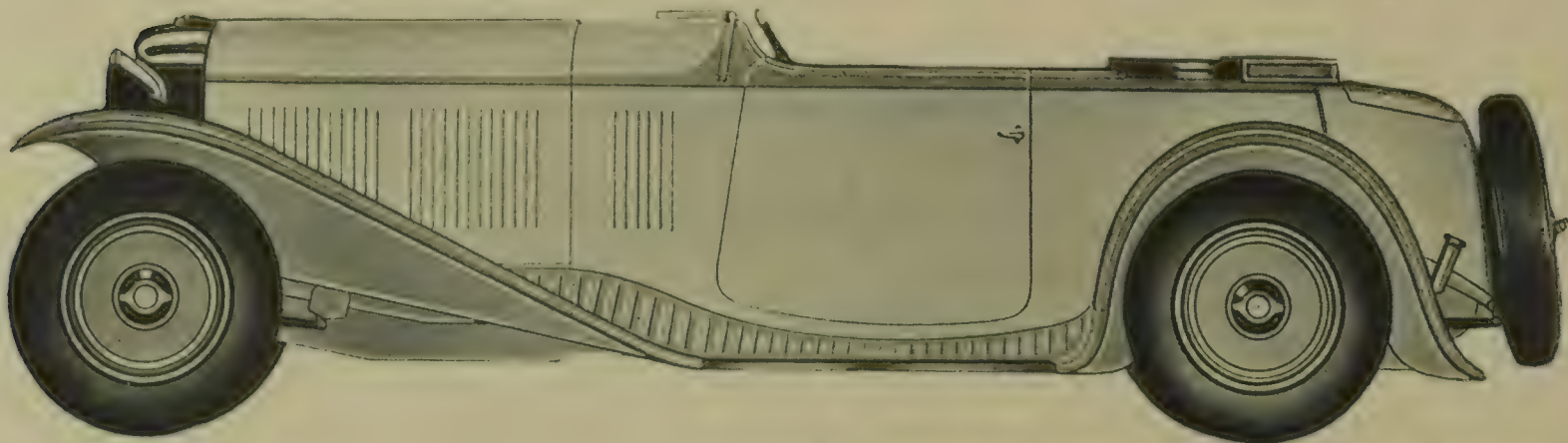
zoologist. Unlike Mr. Huxley, he was not at all anxious to see the country he loved improved; his one wish was for it to "be preserved in the beauty and grandeur of its pre-civilisation." He spent seventeen years of his life studying African fauna and in arranging more important specimens in groups for the American Museum of Natural History. "Carl Akeley's Africa" is an account of "the Akeley-Eastman-Pomeroy African Hall Expedition"; it is also a memorial to Akeley himself, who perished before the expedition was completed and lies buried in the country he loved so well.

The narrative is told by his wife, who shared his enthusiasm and, as the book proves, a great part of his knowledge. Its appeal is primarily to naturalists, although the pictures, and the adventures encountered by the expedition as it made its way by mountain, bush, and forest to its various objectives, can be enjoyed by anyone. The animals which the expedition was most anxious to study were the giraffe, the African buffalo, the lion, and the gorilla; but many others cross the stage. "I do not believe that the hyena" (Mrs. Akeley says) "is ever in any danger, for surely no self-respecting animal, even though starving, would attack this loathsome creature?" The African buffalo gets a bad name for ferocity; but the lion and the gorilla Mrs. Akeley whitewashes; they are not nearly so savage as they are painted.

Until the sanctuary for wild animals—the "Parc National Albert"—was established, the gorilla must have been in danger of extermination: Mrs. Akeley calculates that the whole population of the "mountain" species numbers at the most 650. One of their chief articles of diet is celery—a very civilised taste. Mr. Akeley maintained that "normally, the gorilla is a perfectly amiable, good-natured creature who would not look for trouble," but admits that, when he is in competition with natives for food, an old male may occasionally become a "bad" gorilla. Chest-beating is a sign of curiosity; "roaring" (the grandiloquent name given to the gorilla's bark) is only a warning to the rest of the tribe. The gorilla emerges from the Akeleys' investigations shorn of his terror and glory, but a much more lovable creature than one had imagined him.

L. P. H.

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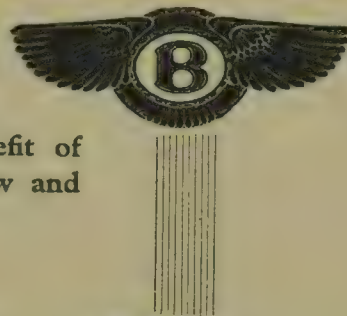
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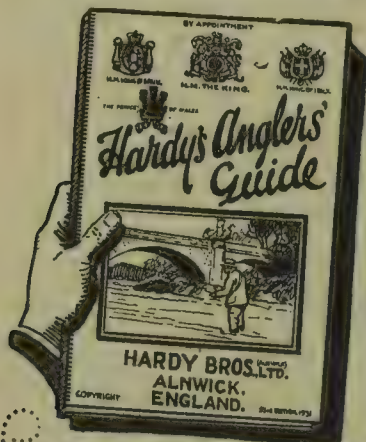
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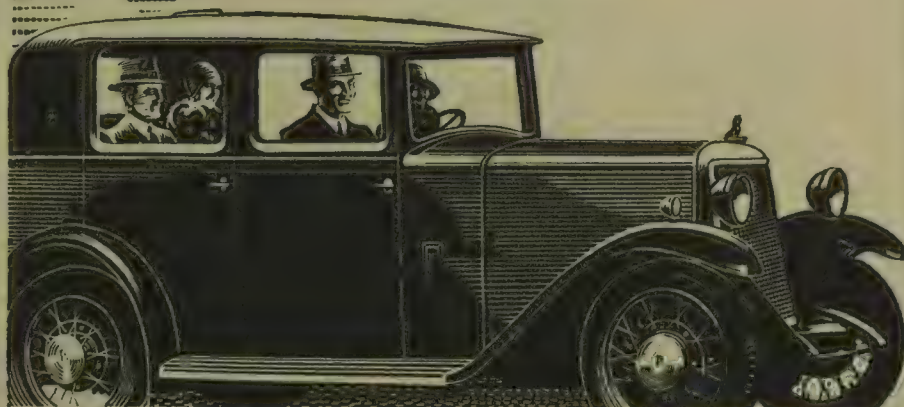


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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

FOR many years both the Rolls-Royce and Napier companies maintained adequate service-stations on the Continent for users of their cars. Since the Napier firm retired from building motor-carriages and concentrated on aircraft-engines, the Rolls-Royce



PHOTOGRAPHED IN A PICTURESQUE GLOUCESTERSHIRE SETTING:  
AN "ENVOY" MODEL STANDARD AND AN "ENSIGN SIX."

depots in Paris, Madrid, Nice, Biarritz, and San Sebastian have proved oases for owners of these and other British cars when needing technical help. I have found these Rolls-Royce depots most courteous in their attention—and I took in a Sunbeam for a small job of work to be done on it. A friend of mine found equal kindness at the Barcelona depot when attending an Esperanto Congress or some other similar function held in that Spanish city recently.

Naturally, the depots have been designed to handle Rolls-Royce cars, and repairs are supervised by engineers trained at the company's works in Derby. All stations carry a large stock of spare parts, and are so well equipped that they can do any kind of repair.

This makes motoring abroad on British cars very free from worry should anything go wrong or one be involved in a crash. The example of Rolls-Royce has also been followed by other British firms, but to a more limited extent. Bentley, Daimler, Humber, and Sunbeam have agents who can well help their car-owners on the Continent, so that to-day practically any driver of an English car will find little difficulty in obtaining adequate service in France and Spain when touring in those countries on his holiday trip.

### Saving Radiator-Freezing Troubles.

Mr. Donald Healey has reminded me that, in his recent victorious Monte Carlo Rally trip from the northern town of Stavanger, he was immune from radiator-freezing troubles on the Invicta because he filled up the radiator with Zero Radiator Glycerine. So he thinks that Messrs. Glycerine, Ltd., of St. Martin's-le-Grand, London, E.C.1, should receive public acknowledgment of the efficiency of that anti-freeze product. He adds that the conditions were very severe, the major portions of the journey being

over snow and ice-bound roads in Sweden and Norway, the temperature being always well below the freezing-point, and that Zero Radiator Glycerine contributed in no little way to the success ultimately achieved. In Canada anti-freezing mixtures are always wanted in the circulating cooling system in the cars. Scotland also uses them pretty freely, and, though I write these lines with snow covering the ground as far as I can see, England this year has wanted protection against frost only in the

North, as down South we have had little of a real winter frost to bother us. However, no doubt after Mr. Healey's practical test of Zero glycerine, motorists in cold districts will use it. Prevention is better than cracked cylinders.

### Brooklands Course Opens.

Monday, March 2, saw the re-opening of the main or outer circuit at the Brooklands motor-track after being closed for repairs during the past three months. Work on the "straight" has still to be completed at the moment of writing, but all will be ready for racing by to-day (March 14). Practice at high speeds has been proceeding during the past fortnight. The first event starts at 2 p.m. A new foot-way over the track at the public entrance, to be known as the "Autocar Bridge," is due to be opened (as we noted last week), so that, however late they arrive, spectators using this entrance to Brooklands will be able to gain access while racing is in progress. In the past, the public had to wait until the course was free from the racing cars, and cross the track only in the intervals between the races.

*(Continued overleaf.)*



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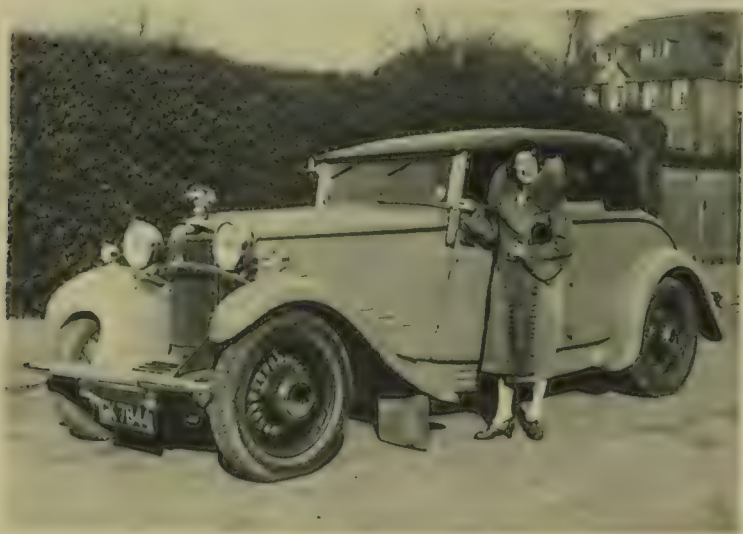
**Easy-to-Drive Motor-Carriages.** Soon cars will almost drive themselves, judging by the increased popularity of the pre-selective Armstrong-Siddeley gear. America is copying England in making cars easy to drive. Several of their manufacturers are standardising simplicity in gear-changing devices so that they can compete against our British cars. The latest patrons of the pre-selective easy-changing gears are H.H. the Regent of Kedah, and H.H. the Regent of Negri Sembilan, who have each bought a 20-h.p. Armstrong-Siddeley car with self-changing gears. Also a fleet of 12-h.p. Armstrong-Siddeley cars has been sold to the Maharajah of Mayurbhanj State. The Daimler Company have also applied their wonderful transmission system to their new 16-20-h.p. Daimler car, the smallest-rated carriage as yet to be fitted with a "fluid fly-wheel" and self-changing gear mechanism. An exhibition of this new model was held at Stratton Instone, Ltd.'s

show-rooms, in Pall Mall, London, S.W.1, during the past week. It attracted many visitors, and in a test I made it certainly proved the easiest car to drive one can possibly conceive. In fact, it only requires to be steered and stopped. This anybody over the legal driving age can do inside five minutes' instruction. I wish one could convey road-sense as quickly, as well as judgment of speed and distance. These three necessary qualifications of every driver of motor-vehicles are only the result of some years of experience, which cannot be gained in any instruction course. Still, the new Code of the Road, which will be available during the course of a few weeks, should be learnt by everybody who uses a road at any time in any capacity. Cars becoming easier to drive will bring many new pilots to their wheel, whose experience of road risks will be small. Therefore I, for one, am glad that the Minister of Transport has issued a standard of road-sense in print in this Code. In the past, the principles were only in experienced minds. To-day, the most ignorant road-user has an opportunity of acquiring the proper Rules of the Road.

#### Ethyl Petrol : Large Use.

Increase of compression ratio has greatly popularised Ethyl petrol in the U.S.A. Mr. P. G. A. Smith, who recently visited the States on behalf of the Anglo-American Oil Company, told me that his outstanding impression was the triumph of Ethyl motor-spirit. It now enjoys the biggest sale of any branded petrol, approaching the figure of 2,000,000,000 gallons each year. Half-a-million pumps

retail it in the States. Eight million motorists run on it. Whereas three years ago twenty-four out of America's ninety-eight oil-refining companies marketed Ethyl, now ninety-six of them sell it, including the greatest oil



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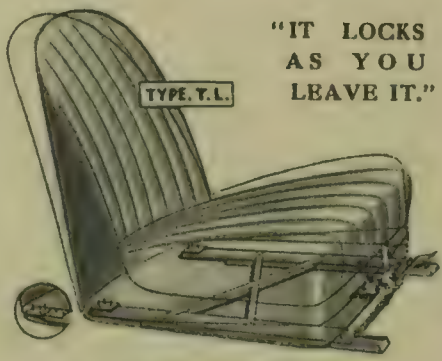
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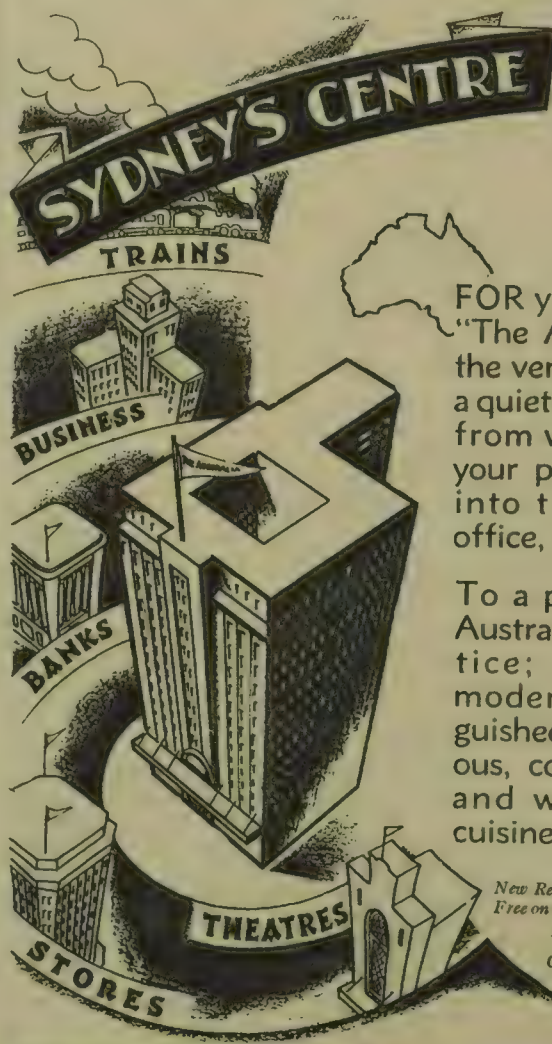
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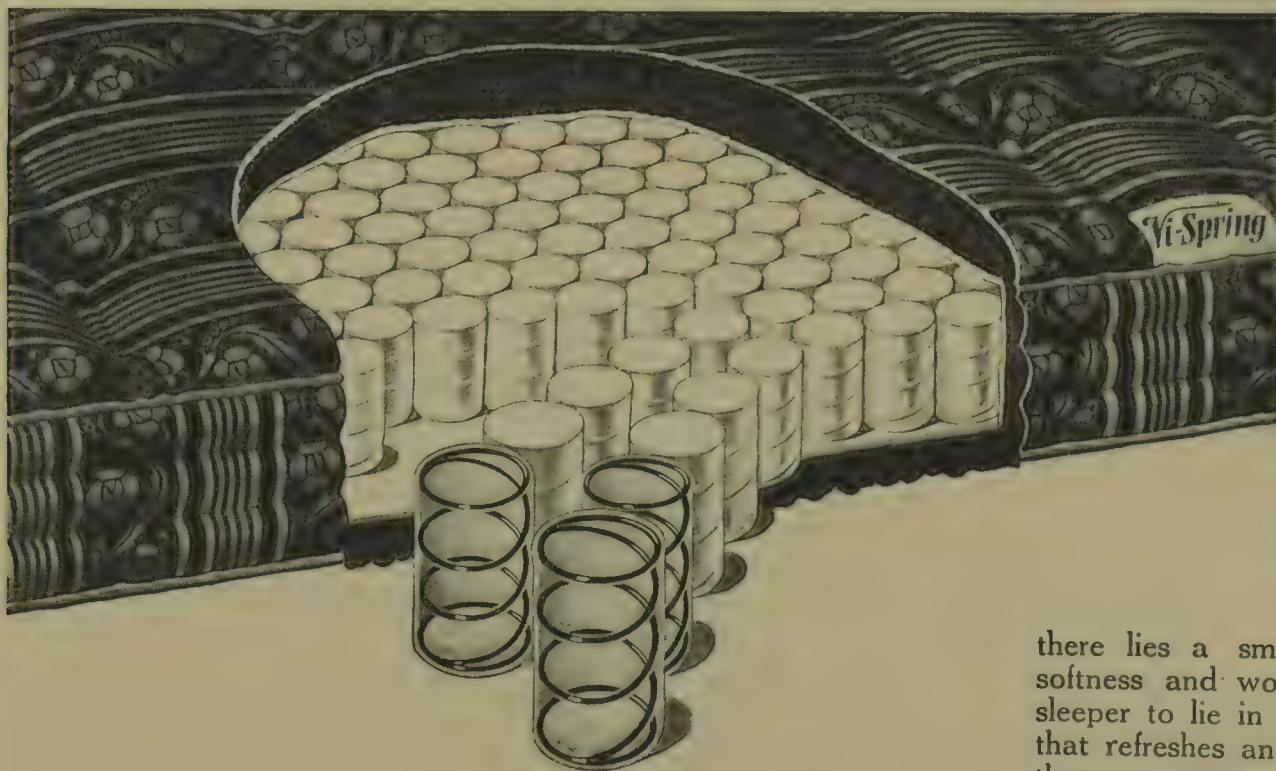
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## THE WORLD OF THE KINEMA.

(Continued from Page 418.)

than to the eternally glorious charge at Anzac, the heroic landing of the 29th Division on the V-Beach of Gallipoli, they have made merely an impressive, moving, and often beautiful reproduction in a picture that might have been a thing of original flame and splendour from beginning to end.

The main reason for this is, of course, that the film is a faithful adaptation of the book. That is the initial mistake. Had it been kept definitely within the frame of historical chronicle, had its directors not attempted to focus the appeal of the individual at the expense of the many, had they concentrated entirely on the piteous, proud recording of the magnificent futility that was the Gallipoli campaign, they would, with the advance in technique, the marvel of sound that has been brought forth since the making of "Mons" and "Zeebrugge," have produced a film that, for terror and loveliness, might have been unequalled. As it is, those scenes in "Tell England" that are definite chronicle as distinct from fiction have a power and majestic, fateful simplicity that are unforgettable. There is death in the sun-lit waters of the bay, death on the sanded beach, death triumphant on the heights. But through it all is the surge of indomitable life, of adventure, of incredible courage. For these scenes alone the film deserves the label of "epic." It is a thousand pities that its sponsors should have been misled into mingling fiction with fact.

## A MISCELLANY.

In our issue of Jan. 10 we illustrated the floating into position of a 1700-ton span of the Hooghly Bridge near Calcutta, and reported a statement that such a feat of engineering had never before been attempted. A correspondent has kindly pointed out, however, that during the construction of the Quebec Bridge, in



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1916-17, a span 640 ft. long, and weighing, for flotation, 5000 tons, was floated three miles up the river and raised 150 ft. into position by means of hoisting-chains.

"Birds of Our Gardens: How to Feed and Encourage Them," by H. Mortimer Batten (published by the author at Pencaitland, East Lothian; 2s. 6d.), is a little book which will be of interest not only to ornithologists and naturalists, but to all nature-lovers and those who take an interest in their

garden and its feathered population. Its purpose is to describe the haunts and habits of birds familiar to our gardens, and deals with the most up-to-date and practical ways of feeding them and of encouraging them to nest. There are chapters on nesting-boxes, and on many familiar species of birds, including the robin, titmouse, blackbird, chaffinch, etc. The book was originally published to meet the requirements of

the Scottish Society for the Protection of Wild Birds, for whom the bird-garden equipment described in it is manufactured.

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The first cruise of the 1931 season, to be made by the 20,000-ton *Orontes*, of the Orient

Line, will begin on April 18, starting from London, and will include North Africa, Malta, Sicily, Balearic Islands, Spain, and Portugal. Those fortunate people who are able to secure a berth on the *Orontes* for this cruise will be assured of a happy round of pleasure. The cruise is for twenty days, and the tariff is from 35 guineas. A leaflet giving complete information may be had on application to the Orient Line, 5, Fenchurch Avenue, E.C.3; 14, Cockspur Street, S.W.1; and No. 1, Australia House, Strand, W.C.2.



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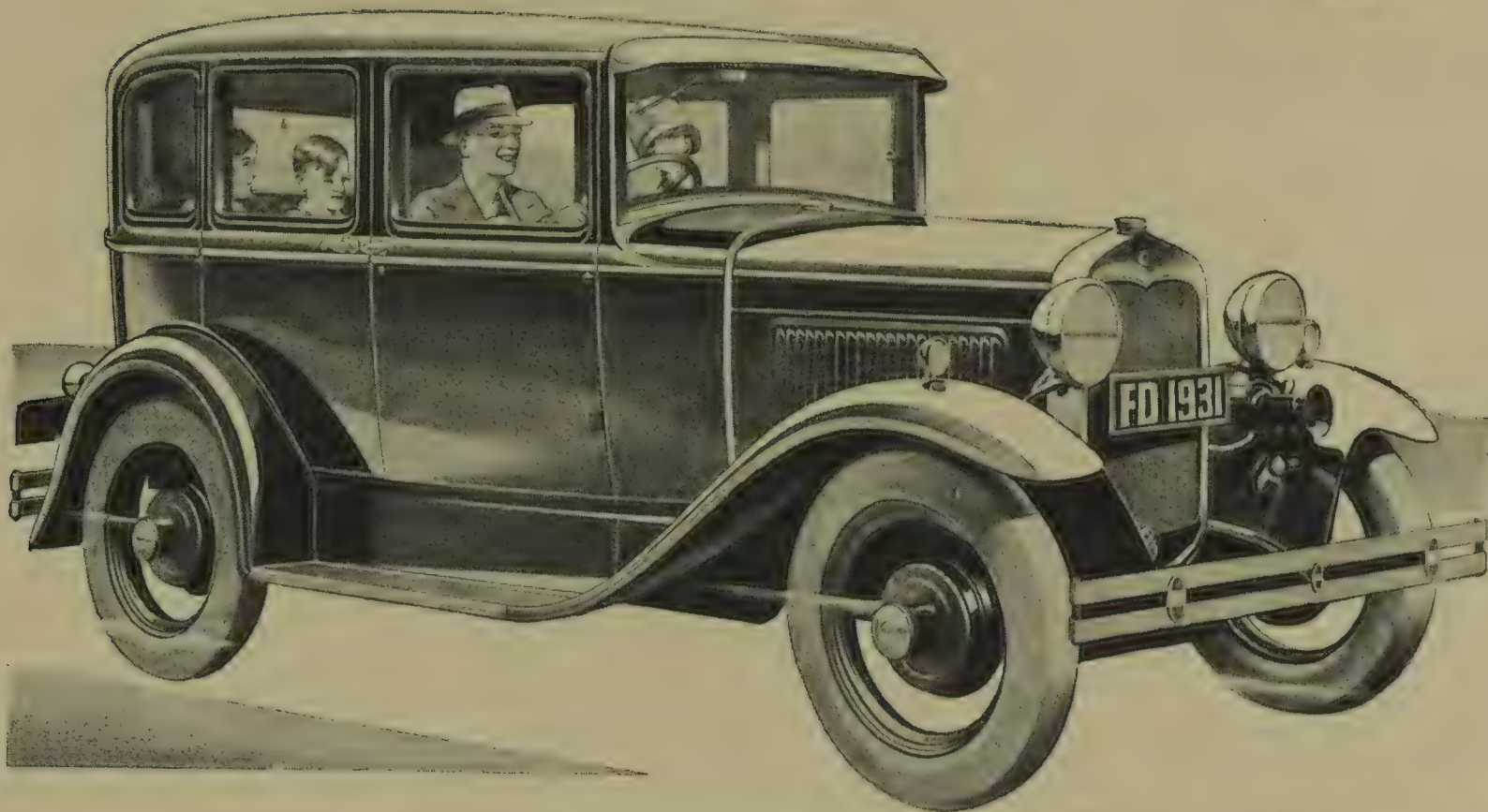
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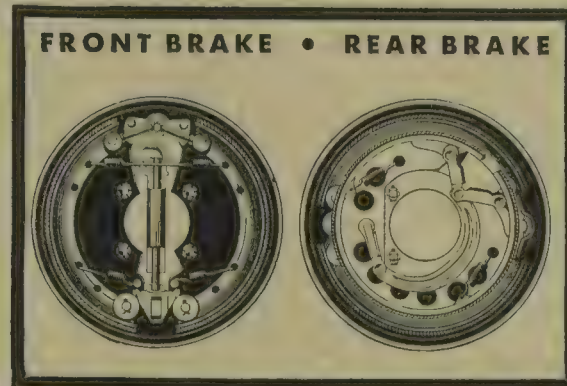
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## MARINE CARAVANNING.—CXVIII.

By COMMANDER G. C. E. HAMPDEN, R.N.

LAST spring a friend of mine, with no knowledge of boats, decided to become a yachtsman, and asked my advice on the type of boat he should buy to start with. As he is a thorough man in everything he takes up, I suggested that he should purchase a racing dinghy, and, after he had learnt how to sail her, that he might pass on to a motor-cruiser of the smallest and cheapest kind. He has now reached the latter stage, and, owing to the depressed state of industry, which has created a demand for small craft that are cheap in every way, he has a large number from which to choose costing about £250. This kind of vessel seldom exceeds 22 ft. in length, and without exception provides more enjoyment for the money than any other class of boat.

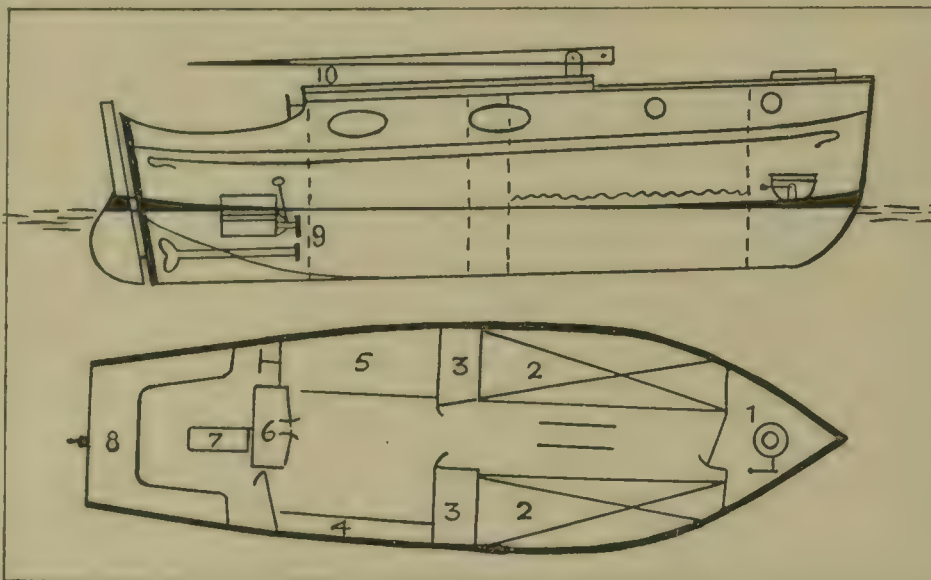
It is wonderful what can be crammed into a vessel of 20 ft. long but it is still more so in the case of craft of 2 ft. longer. The extra 2 ft. makes all the difference. Broadly speaking, these "baby" cruisers, many of which have "baby" car engines adapted for marine use, provide accommodation for two persons, and, like their opposite numbers in the car world, "occasional" space for two more at a pinch. There is, naturally, not much choice over the manner in which the various compartments below decks can be divided up; in fact, there are only about two possible variations, namely, (1) those which provide a combined cable-locker, toilet-room, and cooking space forward, with a large saloon amidships, which serves also as a sleeping-cabin, and an open cockpit aft which contains the engine; (2) a cable-locker and store forward, followed by a small sleeping-cabin with the saloon abaft it in which the cooking is done; the cockpit, as usual, being in the stern. Taste differs, of course, but after a certain amount of experience I favour a

toilet-room forward and a large saloon; the latter divided by a curtain for sleeping purposes, and containing at its after-end a large cupboard enclosing the cooking-stove, sink, and utensils, etc., which, when not in use, can be shut up and thus hide the domestic arrangements. The engine should be in the cockpit; in other words, I favour an inboard unit rather than an outboard engine, for there is little difference between the two as regards price: the former is more silent, affords an easier method of generating electricity for lighting, and can drive a mechanical bilge-pump if required. A

desired is in their outward appearance. The reason lies in the desire of designers to give them the maximum head-room below decks. In order to do this, the topsides are built up, and, in consequence, the vessels become box-like and in some cases top-heavy. The alternative is a deeper draught, but this means either very fine under-water lines, which restrict the accommodation, or the addition of ballast, which costs money and absorbs space. A possibility that remains is that of fitting a heavy centre-board, that will not only provide weight, but will permit the draught to be increased whenever necessary, and thus increase the stability. This head-room

problem can be solved to a large extent by fitting a sun-roof which extends over the whole width of the deck, so that when it is drawn back it lays bare the whole of the after-part of the saloon, and to be content with a head-room of about 5 ft. only when it is drawn over. As far as I know, there are no boats fitted in this way with such large roofs. It should not be difficult, however, to design one that is not only watertight, but that, when drawn back, converts the saloon, to all intents, into a large cockpit with high sides. The advantages of such an arrangement are obvious. In fine weather everyone wants to be in the sunlight but out of the wind; whilst in bad weather no one wants to promenade up and down the saloon of a small boat, but rather to sit or lie down, when head-room ceases to become important. A canvas sun-roof of the suggested dimensions is not recommended, for it will soon leak; a solid wooden type is far better, for it can not only be

walked over, but can be fitted with glass dead-lights. A well thought-out boat on the above lines costing about £250 should find a ready market in these days of bad trade, and with a few modifications could be adapted to serve as a cargo and general-utility vessel also.



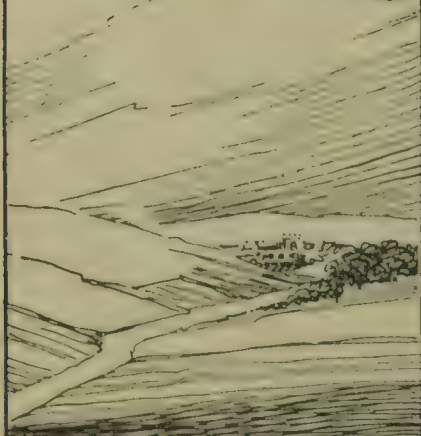
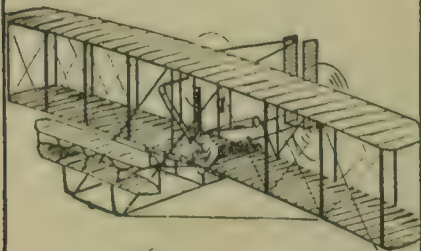
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high-powered engine is not wanted for a boat of this sort if running expenses are to be kept low, so 10-h.p. should be ample to give a speed of approximately 7½ knots (9 m.p.h.).

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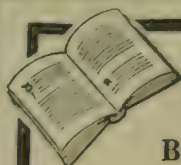
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## NEW LAMPS FOR OLD.

It is not easy to convince a reading public as conservative as the British that, while the old lamps continue to burn brightly, there is an increasing array of new ones, sparkling and significant, which it is profitable, as well as pleasant, to encourage. Their light may be a little uneven. The colours they project on life may look a trifle odd. But the young writers are courageous,

and—given a fair opportunity—the future is theirs, and none of the established authors will grudge it to them.

Here are six new books to be recommended, written by the younger generation of novelists, and all interesting and extremely intelligent. "Saraband" (Davies; 7s. 6d.), by Eliot Bliss, and "Lucy Flockhart" (Murray; 7s. 6d.), by Robert Craig, are first novels. The publisher tells us that Miss Bliss was born in Jamaica, and educated in England. The West Indies do not appear; but on the first page you find a description of the English winter that illuminates the keenness of her perceptivity. "All along the road from the river the frost made patterns

on the ground, and how beautifully the air smelt! . . . The sharp air hung over one's head like the blade of a knife; she imagined it saying, 'Behold, you shall be cold, you shall be cold. . . .' The frost hung on the trees, and made them look as if they had gone white during the night from fear; it gave them a very queer, stark look." That is the introduction to Louie at eleven, and the introspective realism stretches out through the years of Louie growing up, and leaves her fantastically remembering "over a whole range of experience" as she passes after suffering to the "steady, rounded happiness" which nothing could disturb. Nobody in this book is seen except through Louie's consciousness, and she is most delicately and acutely alive. After Miss Bliss, Robert Craig appears as an author who prefers force to subtlety, and is occasionally confounded by his own violence. The predatory character of Lucy Flockhart, who accepted the reckless spending of her impecunious lover without demur, is very well defined; but the plain meaning of her peculiar hysteria is obscured by the antics of the unhappy Ker—unless, indeed, Mr. Craig wishes to remind us that hysteria is infectious, a theory that fits the more extravagant scenes of his plot better than any other. He is at his best in the details of Scottish middle-class life and the confinement of the Flockhart family in their stifling poverty. His book is shaggy; but it is one that deserves to be read, being not only full of promise, but a thought-provoking affair.

Low life is also dealt with in Vera Wheatley's "Single-Handed" (Murray; 7s. 6d.). The spirit that she observes in it is not furious; it is the submission and the fortitude of the very poor in one of the biggest and ugliest of London suburbs. "Single-Handed" is the history of Maggie Kisby, who was born in time to remember the dismal chant of "We've got no work to do-oo-oo" from the out-of-works tramping the streets, and who lived to see a profound change in the domestic service to which she was sacrificed from the day she left her Board School. Maggie, like Sir Francis Doyle's private of the Buffs, is the type of her race, and Miss Wheatley is to be congratulated warmly on the skill with which she has reproduced her. It is a lovable portrait, and cleverly contrasted with the attitude of Maggie's offspring to society. Not that there is not good stuff in Win and Ag and Ern, who are of the rank and file of the marching army in our bloodless revolution. Miss Wheatley is so exact in her local colour that we must take her word for the Health Visitor being a familiar figure in the early 'eighties.

In the books preceding, the motive is the reactions of the characters to the pressure of a closely-herded community. There is none of that in "The Farmers of Lekkerbat" (Thornton Butterworth; 7s. 6d.), by Nora Stevenson, who has already made a mark for herself with "African Harvest." She gives us the stark, fatalistic squalor of Boer life at the back of beyond, where, nevertheless, civilisation advances slowly, fighting every inch of the way against the racial prejudices of a stubborn people. It is true



MRS. VERA WHEATLEY,  
AUTHOR OF "SINGLE-HANDED."



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AUTHOR OF "MILORD AND I."



MISS NORA STEVENSON,  
AUTHOR OF "THE FARMERS OF LEKKERBAT."

There is none of that in "The Farmers of Lekkerbat" (Thornton Butterworth; 7s. 6d.), by Nora Stevenson, who has already made a mark for herself with "African Harvest." She gives us the stark, fatalistic squalor of Boer life at the back of beyond, where, nevertheless, civilisation advances slowly, fighting every inch of the way against the racial prejudices of a stubborn people. It is true



that there is a strong likeness to "The Story of an African Farm," and that it is enhanced by the arrival of the mysterious and sinister interloper, Gys van der Merwe. Perhaps the correct way to describe Miss Stevenson is to say that she stands in the true line of succession to Olive Schreiner, informed with her melancholy, but without her mysticism. She is a powerful writer, and she shows depth of insight and a fine sense of the art of the novelist. This is not the first time the really tremendous actuality of the South African novelists has been impressed upon us. There is no deliberate staging of the scene, no artificial or imagined atmosphere. Of all the modern writers of English fiction they are the closest to the great Russians.

The next new novel is mostly gay, with enough of the torments of love about it to keep it from being frivolous. It should be popular; in fact, one can see Elizabeth Watt, having made a handsome start with "Blue Salon"

(Wright and Brown; 7s. 6d.), going on to being a firm favourite. We are not told that "Blue Salon" is a first novel, but it has the effervescence of youth in it. It begins in a Scottish manse—a genial manse, where the good minister's family dances to the gramophone and one member of the household cheerfully refuses to be intimidated by the doctrine of eternal damnation. You regret it when June Anstruther, having lost her heart to a charming married man (and that was nobody's fault, and is straightened out nicely at the end), goes off to London to sell dogs at the Blue Salon. But the Blue Salon and the dogs are in their own way as captivating as home life in the Highlands, and the essential gaiety is undisturbed. A very beguiling book this. "Milord and I" (Bodley Head; 7s. 6d.), by Anthony Richardson, is much older and wearier; but then Mr. Richardson, even when he has been writing about a pre-



MR. ROBERT CRAIG,  
AUTHOR OF "LUCY FLOCKHART."

paratory school, has never seemed to us to have known the careless abandon of youth. The sorrowful doom of his lordship and his fine mansion is written down in this book as told by his son, the one who was born in unlawful love while the heir was born in hate and wedlock. The wickedness of Neville, as compared with the integrity of the humbler Sammy, is melodramatic. "Milord and I" has been well thought out, and carefully arranged with an eye to picturesque and striking situations. It is a good novel, but it fails in inspiration. Of artistic feeling there is any amount; of spontaneity very little.

The latest George Preedy romance is placed in the North of England at the time of the '15, and is therefore a period novel embodying a generous proportion of the stirring history of the English Jacobites. "Tumult in the North" (Bodley Head; 7s. 6d.) is a good title, and the horsemen on the evening road of Cumberland in spring are the best possible introduction to the stirring adventures that destiny holds in store for them and their Border friends—and enemies. "Tumult in the North" is grave, dealing decorously with grave events, and the manipulation of the practised hand is never at fault.

Since no book-list is complete without its detective story, "The Man Without Pity" (Thornton Butterworth; 7s. 6d.), by Seldon Truss, is added here. It was a prize-winner in the publishers' recent thriller competition, and the first thrill—the disappearance of old Lord St. Neots from his own drawing-room—undoubtedly goes with a bang. There is a museum, too, artfully contrived for the disposal of murdered persons, which is morbidly entertaining. The yarn is brisk, the hue-and-cry is indefatigable. The one thing lacking is the unattainable—a quite, quite new crime, and yet such a crime as you or I could believe to be possible, at any rate while we were hurrying breathlessly between cover and cover. That, alas! Mr. Seldon Truss is unable to supply.

This column began with metaphorical lighting; it may be rounded off with the real thing, the textbook on "Stage Lighting" (Heffer; 12s. 6d.), by C. Harold Ridge, in its second and revised edition. It is a technical book primarily for theatre electricians; but, as Mr. Norman Marshall says, it is a book to be read by anybody who is intelligently interested in the theatre. Mr. Ridge's treatise on stage lighting is calculated to widen the knowledge of the theatrical critic, professional or amateur, so that he or she may follow not merely the art of the author, but the complete art of production in which the author is a collaborator. The appeal to the imagination through colour and form is necessary if the drama is to develop and advance along new lines. Mr. Ridge shows how that can be done, and is being done. The plates of lighting effects in productions at the Festival Theatre, Cambridge, well known already for its up-to-date equipment illustrate his fascinating subject to perfection.



MISS ELIOT BLISS,  
AUTHOR OF "SARABAND."

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### "THE CIRCLE," AT THE VAUDEVILLE.

THIS is generally considered Mr. Somerset Maugham's best play, and though there is an excuse for divergence of opinion on this point, there can be no doubt as to its being a most entertaining comedy. Thirty years before the rise of the curtain, Lady Catherine Champion-Cheney had eloped with her husband's best friend, ruining his political career, and dooming herself to seek her women friends among that mixed society that infests Continental watering-places. In the first act, we find history repeating itself, to the extent that her son's wife is contemplating leaving him. Sir Nigel Playfair played with pleasant humour the rôle of Lady Catherine's ex-husband, who seeks to prevent the elopement by pointing out to his daughter-in-law how a scandalous past may ruin not only the woman's, but her lover's future. Mr. Allan Aynesworth and Miss Athene Seyler were brilliant as the two "awful examples," and the scene in which the drink-sodden man and the dyed wreck of a woman urged the young couple to follow their natural instincts was a fine one. Even though he treats the situation with irony, the author is, for once, sentimentalist enough to affirm that a year of love is worth the price the world sometimes exacts.

### "HAMLET," AT THE HAYMARKET.

This production is worthy of the Haymarket, which, take it for all in all, is the one theatre in London that can be called truly representative. The late Percy Macquoid's costumes are beautiful, and Mr. Aubrey Hammond's scenery simple and colourful. If Mr. Godfrey Tearle's Hamlet is not an electrifying performance, it is a scholarly and deeply interesting one. That he should be able to take up the part at twenty-four hours' notice is proof of the thought he has devoted to it in the past. So finely balanced was the supporting company of "stars," there was no outstanding performance. A production that no lover of Shakespeare should miss, if hardly one that will linger in the memory for ever.

### "MY WIFE'S FAMILY," AT THE GARRICK.

As a farce, "My Wife's Family" is beneath criticism. An American importation, it is on a level with "The Cocoanuts," which ran for a few days

(Continued in Column 3.)

## CHESS.

CONDUCTED BY ERNEST IRVING.

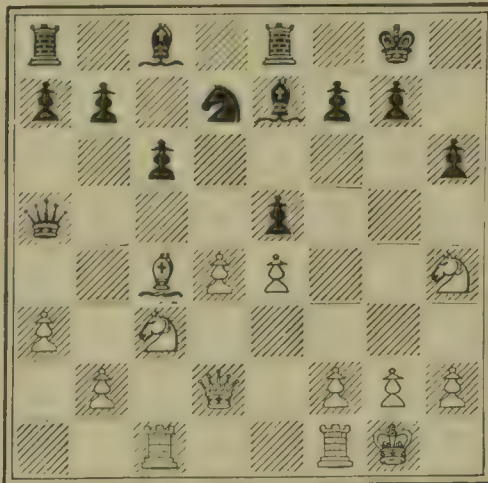
To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

SOLUTION OF GAME PROBLEM No. LVII. (By W. A. SHINKMAN.)

[2k5; 6RK; 8; 1S6; 8; 5k2; 8; 8—White to play and draw.]  
1. KtR7ch, KKt1; 2. KtB6ch, QxKt (if 2. — KKt1; 3. RK7 mate); 3. RKt8ch, followed by RKt7 and RKt6 as required.  
If 1. — KQ1; 2. KtB6ch, KKt1; 3. RKt8ch, KQ2 or B2;  
4. KtK5ch wins.

GAME PROBLEM No. LIX.

BLACK (14 pieces).



WHITE (14 pieces).

[In Forsyth Notation: r1b1rr1k1; pps1sbpp1; 2p4p; q3p3; 2BPP2S; P1S5; 1P1Q1PPP; 2R2RK1.]

White to play and win.

We crawlers upon the earthy face of the Chess World occasionally get a warm, comfortable, uplifting feeling when we find the Immortals fallible, and this week's Game Problem shows the Jove-like Alekhin with ill-directed bolt missing the bull and potting a magpie. Black has just retreated his KB (threatened by the White QR1) from QKt5 to K2. He should have played BxKt, and this lapse gave the world-champion the chance of a brilliant coup. Alekhin, *mirabile dictu*, did not see it, and played 17. KtB5, eventually losing. You are White, and it is your turn to make your 17th move: can you find the winning line? You have much more time to find it than Alekhin had, and you can move the pieces about, which he couldn't. Nevertheless, you are entitled to stand erect and smile at Olympus if you can spot the win.

CORRECT SOLUTIONS acknowledged as follows, with apologies for delay: Problem No. 4079 from K Sarabham (Elore); of No. 4080 from J M K Lupton (Richmond), Geo. Parbury (Singapore), H Burgess (St. Leonards), Julio Mond (Seville), R B Cooke (Portland, Me.), and K Sarabham (Elore); of No. 4081 from C D W Boissevain (Geneva), John Hannan (Newburgh, N.Y.), L W Cafferata (Newark), Julio Mond (Seville), J M K Lupton (Richmond), H Richards (Hove), Geo. Parbury (Singapore), Antonio Ferreira (Porto), K Sarabham (Elore), J W Smedley (Oldham), T K Wigan (Woking), H Burgess (St. Leonards), M Heath (London), and E Pinkney (Driffield); of No. 4082 from R B Cooke (Portland, Me.), H Richards (Hove), H Burgess (St. Leonards), Antonio Ferreira (Porto), Senex (Darwen), Julio Mond (Seville), P J Wood (Wakefield), J W Smedley (Oldham), and L W Cafferata (Newark); and of No. 4083 from E G S Churchill (Blockley), H Richards (Hove), and M Heath (London).

CORRECT SOLUTIONS OF GAME PROBLEM No. LI. received from K Sarabham (Elore); of No. LII. from J Barry Brown (Naas), C D W Boissevain (Geneva), E Pinkney (Driffield), and K Sarabham (Elore); of No. LIII. from Seress Imrie (Budapest), H Richards (Hove), H Gilchrist Brown (Buenos Aires), and E G S Churchill (Blockley); of No. LIV. from K Sarabham (Elore), J W Smedley (Oldham), Julio Mond (Seville), and M Heath (London); of No. LV. from Julio Mond (Seville), L W Cafferata (Newark), E Pinkney (Driffield), Senex (Darwen), and H Richards (Hove); of No. LVI. from Julio Mond (Seville), Senex (Darwen), A Huggins (Bloemfontein), J Barry Brown (Naas), H Richards (Hove), E Pinkney (Driffield), K Sarabham (Elore), David Hamblen (Newton, Mass.), J W Smedley (Oldham), L W Cafferata (Newark), and M Heath (London); and of No. LVII. from H Richards (Hove) and L W Cafferata (Newark).

(Continued.)

at this self-same theatre two or three years ago. Twenty years ago it might have made a sufficient vehicle for the Six Brothers Luck on the music-halls, but as an entertainment for a West-End audience it is unlikely to appeal to those who have the wits to earn the price of admission. Provincial reports affirm Mr. Ernest Loting to be a first-class comedian, but for his first appearance in town he has chosen a vehicle that gives him singularly little scope, and from his performance it is impossible to judge of his merits as an actor.

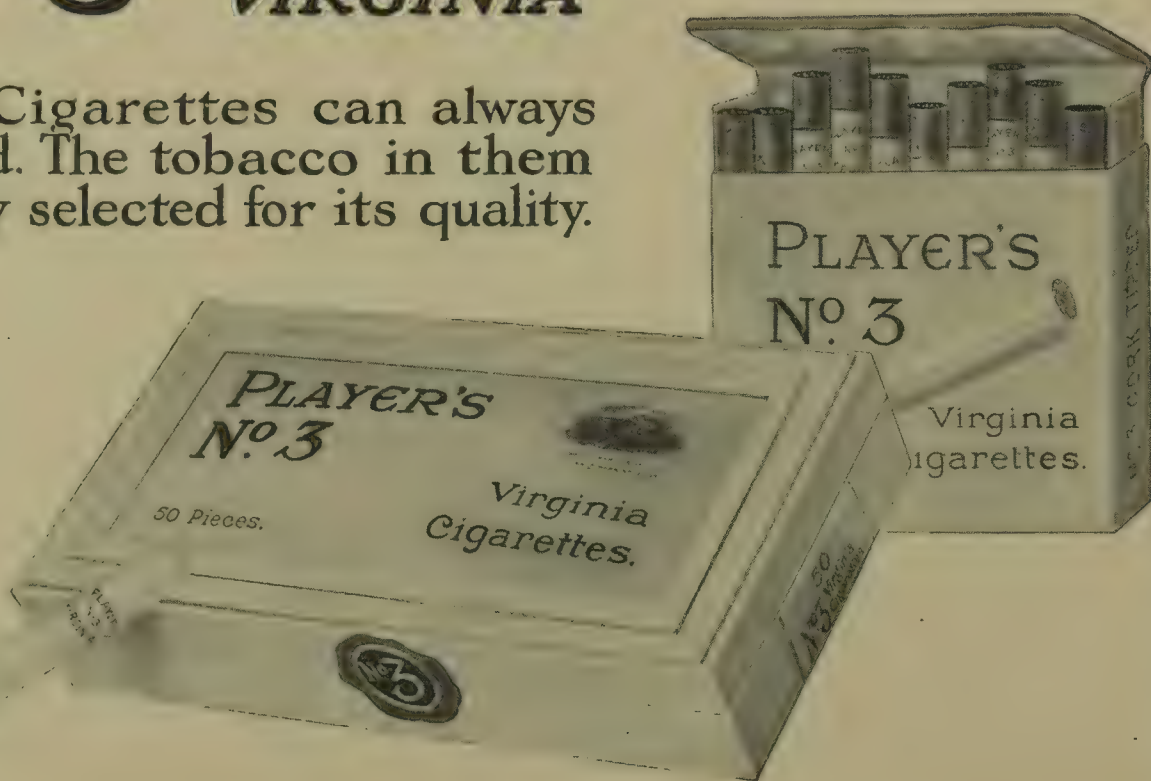
### "STAND UP AND SING," AT THE HAYMARKET.

This is a typical Jack Buchanan production. A well-drilled, elegantly gowned chorus (one can use the word "elegantly," now that long frocks have returned to fashion); a tuneful score, and a book that is considerably above the average of such concoctions. Mr. Buchanan himself is at the top of his form, and is admirably supported by Miss Elsie Randolph. A new leading lady, Miss Anna Neagle, scored a hit; she sings adequately, and dances gracefully. Miss Vera Pearce was the life of every scene in which she appeared. "Stand Up and Sing" is the sort of thing all lovers of musical comedy will immediately want to Sit Down and See.

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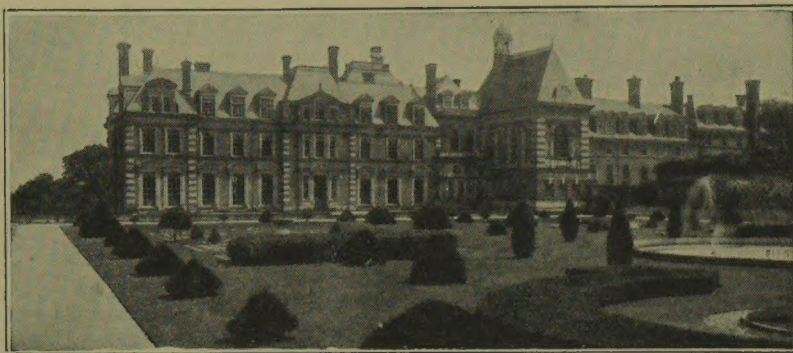
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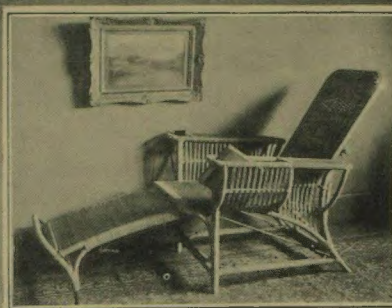
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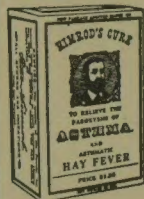
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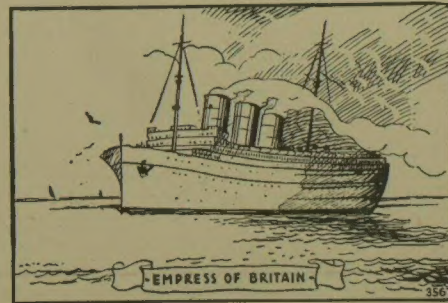
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